

IZZY GILLESPIE: PROBLEMS OF LIFE ON A PEDESTAL

June 23, 1960 35¢

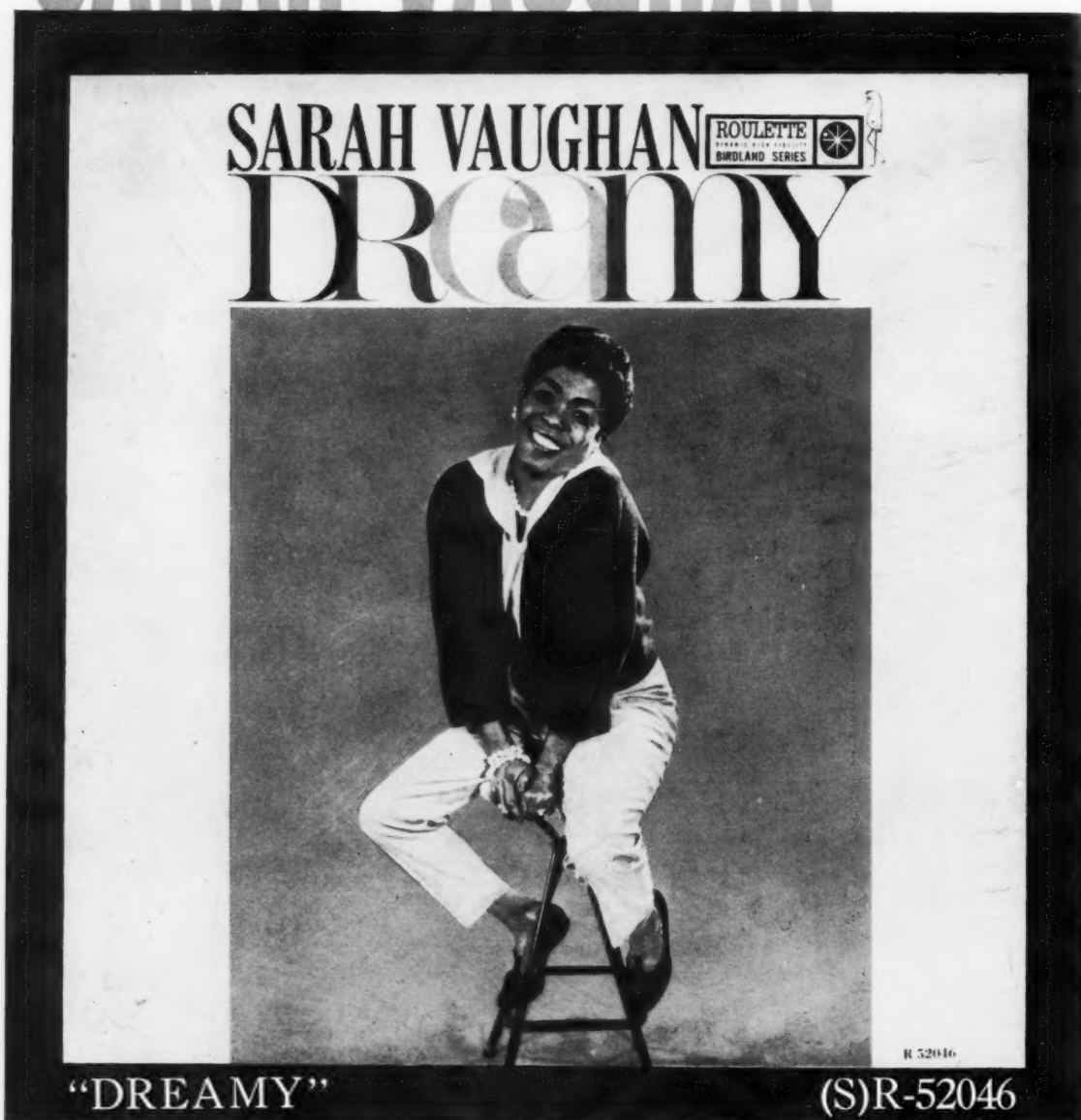
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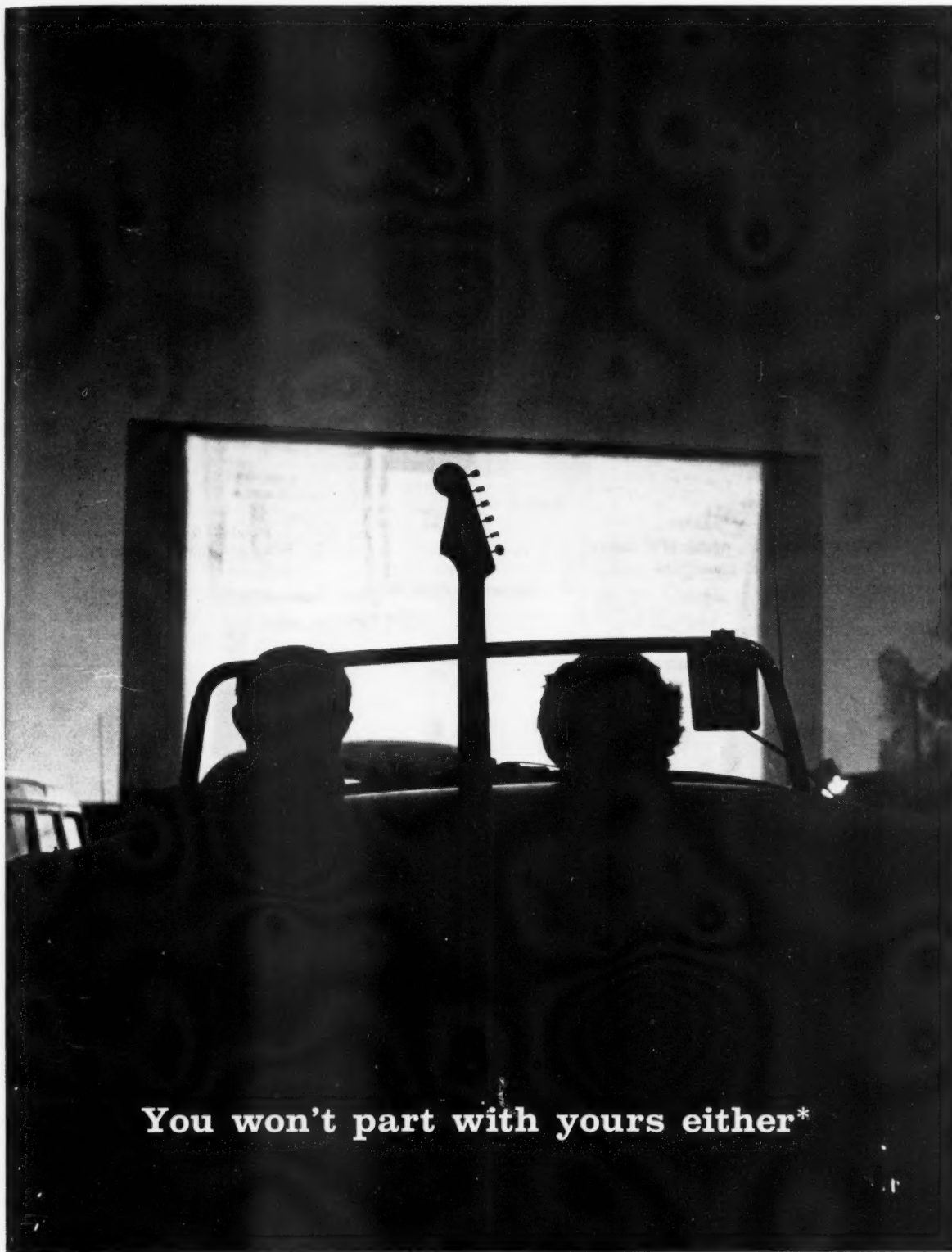
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## THE FIRST CHORUS

BY CHARLES SUBER

On page 11, you'll find the results of the 1960 *Down Beat* Scholarship competitions. Note the countries from whence come the winners. Five of the six winners are from countries other than the United States—Austria, Hong Kong, England (2), and New Zealand. Even the lone American winner is somewhere in the Pacific. Add to this the fact that 75 percent of the applications and audition tapes came from overseas and a deep-rooted problem comes to light. Why this overbalance of interest and performance by "foreigners" in our music? Or put it this way: Why is American youth dragging its feet?

Jazz is no different than many other abundantly rich aspects of American life in that it is taken for granted. Not having to fight for possession can lower the value of most things.

Jazz is also no different than many of the material and cultural achieve-

ments about which we Americans are so cocksure of our superiority. Many are the jazz critics and lay followers who deride the possibility of anyone not American playing and understanding jazz.

The American dream is no longer (if it really ever was) one of bold independence. The dream now focuses on the pension and fringe benefits of the steady career job. Oh, it can be fun to jam a little jazz in school or with the local toughs. But to avoid conformity and really work at learning? That's something else again. Here is an illuminating incident to which I was witness at the recent stage (dance) band contests at Enid, Okla.:

Buddy DeFranco, starting off a two-hour clinic for several hundred music educators and their student musicians, asked, "How many of you are musicians?" Everyone raised his hand. Then, "How many of you can play all the major and minor scales?" A handful raised their arms to not-quite full length. Then the reprise, "Now, how many of you are musicians?" No one raised his hand. But on every face was the rather

shamed realization of neglect.

The command of basic musical tools had not only been overlooked but had not even been missed.

The "foreigners" are different. From their demonstration tapes, it was easy to sense their regard for American music. To these *auslanders*, jazz is a serious means of expression worthy of strong technical training and conceptual concentration.

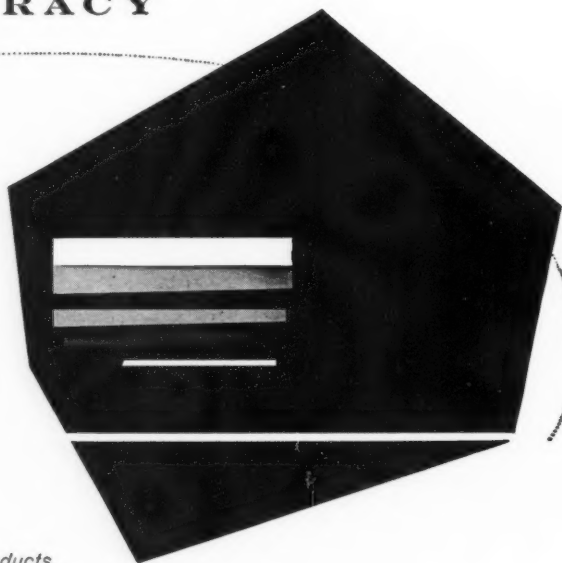
Sure, there are other factors to be considered. For a young musician to win a scholarship to a school in America might well mean a radical shift in his economic, social, and perhaps even political environment. Then too there is the example set by the American jazz musicians abroad. He is an honored artist, held in awe by his audience, often sent as an official representative of his country. No wonder there is the fervent desire to emulate him, study him, and seek the sources of his musical strength. This is the so-called American dream coming to life on foreign soil.

And so this is a plea—and warning—to young American musicians: Be serious about your music.



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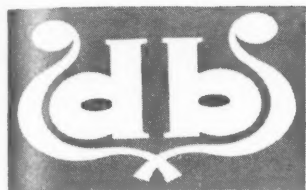
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## ON THE COVER

One of the most sphinx-like personalities in jazz is Dizzy Gillespie, as Ted Williams' cover photo so eloquently shows. Is the expression happy or sad? Stare at it a while. The often enigmatic Diz opened up with rare frankness for the interview you will find beginning on Page 16.

PHOTO CREDITS—Pages 16 and 19, Ted Williams. Pages 22 and 24, Charles Stewart.

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June 23, 1960 • 5

(ADV.)

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By Quincy Jones

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QUINCY JONES

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*Quincy Jones*

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# CHORDS AND DISCORDS

## Payola and the Other Side

Belated but sincere congratulations on your factual but not fanatical coverage of the payola mess.

I should like to take issue with you on one point, however. You have (proclaimed) the demise of junk music. But, while I heartily concur that this is a consummation devoutly to be wished, I am afraid that as yet it is just not so. I am connected with radio peripherally, as a part-time script writer, and while an occasional Basie or Sinatra slips into the programming at the station with which I am associated, about 90 per cent of the record programming is the same old guff. The Society for the Propagation of Utter Trash is still burgeoning.

Pittsburgh, Pa.

Charles G. Sords

Please accept my thanks and congratulations for *The Other Side of the Coin*. I'm sure there are many disc jockeys who, because of your article, won't be quite as ashamed of their trade as they have been in the near past.

It must be very difficult to be completely accurate in an article covering so many different personalities, and I wouldn't trouble you with a correction if I didn't feel that by remaining mute, I'd not only do my employers an injustice but also incur the wrath of my competition.

Of the two jazz shows I now do (*Jazz on the Rocks*, 5-7 p.m. on FM, and *The Grotto*, 6-7 p.m. on AM), it is the *The Grotto* (thanks to Jazzbo) on AM that has the No. 1 rating and tops the Top 40 stations.

While it is true that I've always had to fight management to get jazz programmed, the fight ended with my arrival at KFMB and the success of *The Grotto*. As a matter of fact, KFMB's management not only talked me into keeping the show when, because of a schedule conflict, I wanted to drop it, but is now very interested in opening up another three hours of AM time to me for another jazz show.

Thank you for including my comments in *The Other Side of the Coin* and my best to the staff. May I offer a special accolade to George Crater, who must feel, as I do, that jazz should not only swing but should be fun too.

San Diego, Calif. Geoff Edwards  
Production Manager  
KFMB

For the past five years I've struggled to get good music, including contemporary jazz, into my shows. After reading your article, I take heart.

South Paris, Maine

Dick Dean  
Program Director  
WKTO

Many thanks for the mention of KMPC in one of your recent issues. However, I would appreciate immediate clarification of a most misleading reference to our

station, "KMPC, formerly a Top 40 outlet".

This station has never been a Top 40 station. This station will never be a Top 40 station. And this station always has and shall continue to play only the finest music for the largest listening audience in southern California.

Top 40 tunes do not meet the broadcast standards of this station and we therefore resent being called a Top 40 operation by your fine publication.

Many thanks for your kindness and many courtesies in the past.

Los Angeles

John Dickson  
Director of Publicity  
KMPC

## Darin-Scharmin!

Darin-schmarin! If this guy rates a five-page write-up, how about a lousy page or two on Hank Mobley, Blue Mitchell, or Jackie McLean?

Denver, Colo.

Fred Colcer

We have too many overly-ambitious, egotistical Sammy Glicks in this country. Please leave Bobby Darin to the teen magazines and movie mags. You're doing great otherwise.

Chicago

Bob Moore

This comes in the form of a thank you for the space devoted to me in the May 12 *Down Beat*. I used to wonder if I would ever come out in a *Down Beat* poll. As you know, I have a great desire to be accepted on a musical level besides being considered a fine entertainer. But that you thought I deserved an entire cover . . . what can I say?

I feel that the story presented a true picture, and . . . again thank you.

New York, N.Y.

Bobby Darin

## More Ire at Ira

With full knowledge that a reviewer is entitled to his own evaluations and that one cannot really argue over such things, I find Ira Gitler's ★★½ for *Cannonball Adderley Quintet in San Francisco* incredible. It would seem that 10 stars would be more accurate.

As one who has respected your record ratings, always checking on four and five star discs, I wonder now if this star business has any validity at all. Many jazz lovers whom I know consider *This Here* an exciting, great number. Both traditional and modern listeners thrill to it, and those who enjoy jazz of any period. After reading Gitler's review of this record, I know I can never accept his judgment.

On another subject, thank you so very much for bringing Ralph Gleason back. San Francisco, Calif.

Phil Palmer

Let me express my condolences to poor Ira Gitler . . . How you could give this incompetent the privilege of reviewing

(Continued on Page 8)

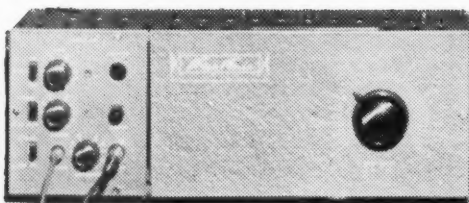
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## CHORDS

this great record is beyond me.

Gene Lees (in the Jan. 7, 1960, issue) said, "It swings. Good heavens, this group swings . . ." To Ira, however, the group does not swing. To 25,000 people, among them a good number of teenagers, *This Here* and the other tunes swing like crazy. It bored him. It was "overfunk," a word that seems to be the epitome of "super-intellectualizing." If this album has failed to move the poor soul, I suggest that *Down Beat* move him somewhere and fast!

Hats off to the Adderley brothers for a splendid job. To Ira, again my condolences on being such an emotional mute. Medford, Mass. Adrian Licther

*Alas the poor critic. A couple of weeks ago, the Dave Brubeck fans were berating Mr. Gitler for digging only hard funk and not the intellectual areas of jazz. Now the Cannonball fans are charging him with the other extreme: "overintellectualizing" and not digging funk. The idea that Mr. Gitler could be an impartial observer whose judgment is balanced and thoughtful in either direction never seems to have occurred to the aficionados of either group.*

*The argument that Gitler is wrong because to "25,000 people. This Here swings like crazy" is incredible, coming from a jazz fan. This is precisely the reasoning Elvis Presley fans use in proclaiming their idol; and by that reasoning, Presley must be the greatest living American artist. Sales statistics have never been proof of merit.*

Ira Gitler, as Cannonball himself once said, "knows what's happening." In addition, he is notable for the courage and forthrightness with which he expresses his well-informed views.

It is interesting that reader Palmer blasts Mr. Gitler while expressing pleasure at Mr. Gleason's return. He may remember that a few issues ago, similar charges were being levelled at Mr. Gleason by the members of another camp of jazz fans.

### Not Too Happy with Cannonball Either

I have read Mr. Adderley's "analysis" of Ornette Coleman, which I would not call an analysis at all, since he does not come to a definition of him.

He did well in his definition of Miles, Mingus, and Lewis, who are rather difficult to define. If Mr. Adderley cannot see that Ornette Coleman is an empathist, then I suspect that he and *Down Beat* worked the "analysis" into a diffused suggestive putdown of Ornette Coleman and his music. I repeat "if" and "suspect."

Mr. Coleman is an artist who won't be made by the critics but by playing what is communicative to the audience, what he feels is beautiful at the moment. He is doing this now, empathetically! Warren, Mich. Joe Vecchi

See what we mean? Now Cannonball, in the role of "analyst" or "critic" is himself under fire because he failed to give the kind of intemperate praise that still another camp of jazz followers wants to see for one of its idols.

Does that clarify the case of Ira Gitler? Five stars to Cannonball and Mingus for honest opinions on Ornette Coleman! San Pedro, Calif. Robert William Starks

### Shame

Shame on you for your wealth of misinformation in the May 12 issue vocalists guide.

First of all, I have never worked with the Herb Pomeroy Orchestra in the New England area nor later in New York, nor later in any west coast jazz spot.

I did work for a year around New York with the Maynard Ferguson Band, and recorded with him on EmArcy. I did do an album with the Herb Pomeroy band, and I did do another album of Steve Allen tunes, also on United Artists.

I am now, for the first time, engaged for a month in a west coast jazz spot . . . North Hollywood, Calif. Irene Kral

### Pleased

I would like to congratulate the managing editor, Eugene Lees, for the magnificent job he has done for *Down Beat* since his appointment. The articles and choice of material are timely and informative. Keep up the good work. Chicago, Ill. R. A. Howard

### Crater Fan

George Crater for president. Minneapolis, Minn. Joyce Bosak



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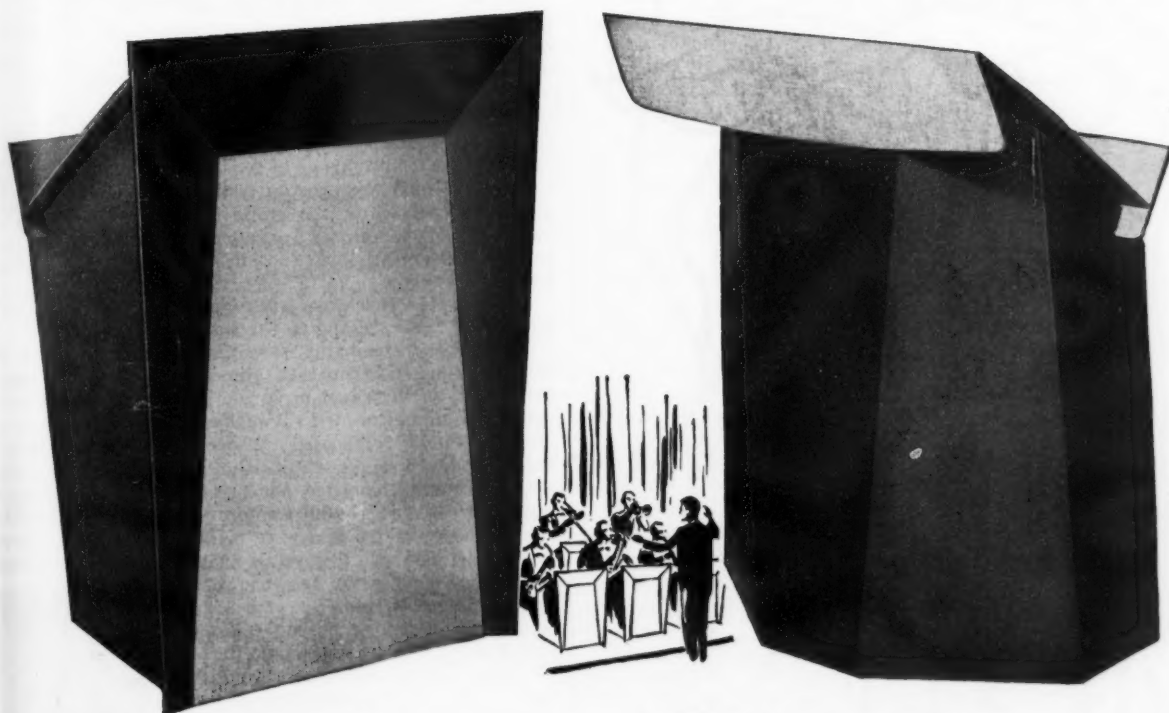
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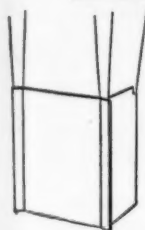
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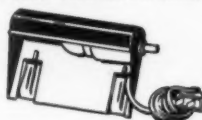


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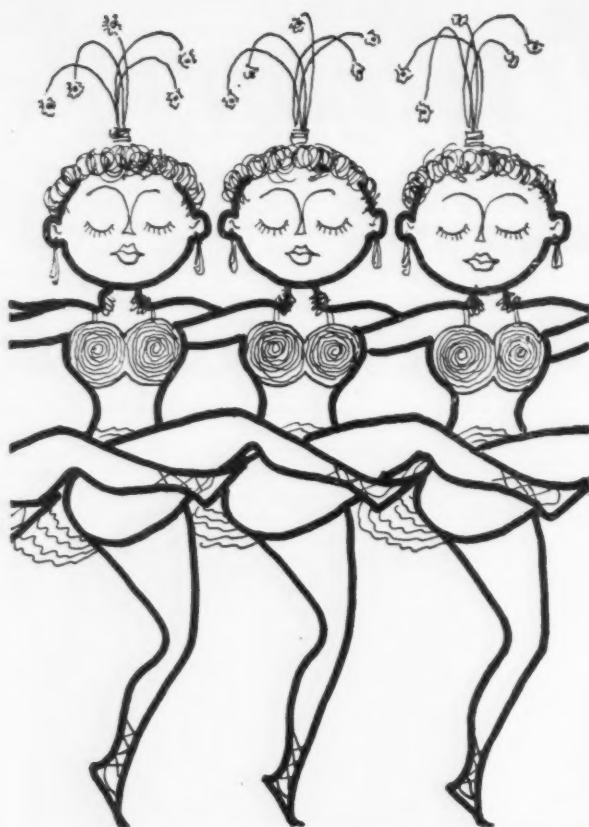
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## NEW YORK

Composer-arranger **George Russell** has decided to organize a sextet. Russell, who has arranged for **Dizzy Gillespie**, **Benny Carter**, and **Claude Thornhill**, has been writing in his apartment in Greenwich Village for the last several years, emerging only to teach at the School of Jazz in Lenox, Mass., and to record two Decca albums, *New York, N. Y.* and *Jazz for the Space Age*. The personnel will include three former students of the Lenox school; bass trombonist **Dave Baker**, trumpeter **Al Kiger**, and bassist **Larry Ridley**. Tenor saxophonist **Dave Young**, who won an award as an outstanding soloist at the second Collegiate Jazz festival held on the campus of the University of Notre Dame last March, and drummer **Paul Parker**, both from the Indiana university band, also will be in the group. Leader Russell, a proponent of the Lydian concept of tonal organization, will play piano. Plans call for the group to rehearse in Indianapolis for a possible July engagement at the Five Spot in Manhattan.

**Lambert-Hendricks-Ross** will record an album of **Duke Ellington** tunes for Columbia. **Jon Hendricks** is writing lyrics for a group of melodic Ellington originals . . . **Jimmy Jones**, former accompanist for **Sarah Vaughan**, wrote arrangements and conducted the orchestra for La Vaughan's first Roulette recording date. Pianist Jones used a 29-piece band with 15 strings for an album of standard ballads to be called *Dreaming*. The singer recently completed her first movie stint, playing a night-club vocalist in 20th Century-Fox's *Murder, Inc.* The closing scenes of the film were made in New York's Basin Street East club . . . **Peggy Lee** finally recorded *I'm Gonna Go Fishing* for Capitol. The tune is from Duke Ellington's *Anatomy of a Murder* score, with lyrics composed by librettist Lee. Many things are opening up for Miss Lee these days. **Elia Kazan** would like her to do a straight dramatic role in the soon-to-be-filmed movie *Splendor in the Grass*. **Dick Powell** wants her to do a wild west singer part on a *Zane Grey* television show.

Singer **Dinah Washington** is reported to be opening her own personal management office in Harlem. The newly svelte singer is finished with her sixth husband, **Rusty Maldard**, whom she married on a boat in Sweden last July . . . Trombonist **Willie Wilson**, who replaced **Curtis Fuller** in the *Jazztet*, is out. He has been replaced by **Bernard McKinney** from the *Slide Hampton* Octet. McKinney plays baritone horn as well as trombone . . . **Charlie Barnet** has returned to Capitol Records. His first release will be with a quartet recorded live in Palm Springs . . . Drummer **Jo Jones** has signed to record two albums for Everest . . . Pianist **Don Shirley** signed an exclusive contract with the Cadence label . . . **Don Elliott** will appear exclusively on Columbia Records in the future . . . Golden Crest has expanded its jazz recording activities further by signing tenor saxophonist **Carmen Leggio**, former **Stan Kenton** and **Maynard Ferguson** sideman, to a contract . . . Alto man **Tab Smith** to return to records

Continued on Page 54



Hendricks



Rushing

## Payola

Alan his new tion K to its policy investig (see P nounced station that's so Then fired so after he he had along w Leeds, i mercial

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Down Beat

June 9, 1960

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## Payolaters Arrested

Alan Freed settled comfortably into his new job at Los Angeles radio station KDAY, and the station returned to its Top 40 programming policy—a policy abandoned during the payola investigations. KDAY's music librarian (see *Payola Aftermath*, page 12) announced almost with pride that the station was again programming "music that's selling."

Then it happened: disc jockey Freed, fired some months ago by WABC-TV after he refused to sign an affidavit that he had never taken payola, was arrested, along with KDAY station manager Mel Leeds, in New York. The charge: commercial bribery.

Freed, who had firmly denied taking payola in public statements, was one of seven to be indicted under a New York state law that prohibits the taking of bribes to forward commercial gain. The offense is a misdemeanor punishable by imprisonment in the city penitentiary for a year and a \$500 fine on each count.

Indicted with Freed and Leeds were Peter Tripp, of station WMGM, Tommy Smalls, disc jockey for station WWRL; Harold B. Jackson, disc jockey for WLIB; Jack Walker, WOV disc jockey; and Joseph Saccone, recording librarian for WMGM up until last March.

The seven were indicted on a New York county grand jury information.

New York District Attorney Frank S. Hogan said Freed had played a record at least nine times during one program, for which he had received payola.

Hogan said further that payola had been received either in weekly payoffs or on a royalty basis.

Tripp, he said, had taken \$36,050 in payola in 1958 and 1959, \$4,850 of it in the form of royalties of ½ cent on every copy sold of two records he plugged, *Sixteen Candles* and *I Wonder Why*.

KDAY manager Leeds was charged with receiving \$9,675 in payola; Smalls, \$13,385; Jackson, \$9,850; Walker, \$7,420; and Saccone with taking monthly payoffs of \$2,000 from a record company.

The significance of the indictments lay in the fact that this was the first time legal moves had been made against payola-takers. The House Subcommittee on Legislative Oversight, which probed payola in Washington, had power only to investigate and recommend legislative revisions and perhaps changes in the procedures of the Federal Communications Commission, the federal body having direct jurisdiction over radio. But it had no power to take punitive action.

District Attorney Hogan's office had worked in co-operation with the Washington probers from the start of the payola scandal, and his action was not entirely unexpected.

## Scholarships in Jazz

Where are the jazz musicians of the future coming from?

With the old pragmatic training grounds considerably thinned by the comparative lack of big bands and the dim view that the American Federation of Musicians takes of jamming, the

jazz player is increasingly dependent upon academic training.

To further this cause, this magazine some time ago set up a program of scholarships for gifted young would-be professionals in jazz. The program has been expanded to permit the dispensation of a still greater number of scholarships. Here is the latest group of winners:

- Heinz Bigler, alto saxophonist from Vienna, Austria, first place winner in the 1960 *Down Beat* Hall of Fame competition for scholarships to Boston's Berklee School of Music. His prize, \$850, was awarded for outstanding conception and musicianship. He was picked from among several hundred applicants from all parts of the world. He enters Berklee in September.

- Richard Rodney Bennett, composer-arranger from London, England; and Conrad Gregoris, tenor saxophonist from Kowloon Hong Kong, in second place won \$400 scholarships.

- James Graham Collier, composer-arranger from Bedfordshire, England; Allan Paul Goodling, alto saxophonist now with the U. S. Armed Forces in the Pacific; Chuck Fowler, pianist from Christchurch, New Zealand, third place winners of \$200 scholarships.

In addition to these scholarships—for which the *Down Beat* and Berklee staffs jointly act as judges—an additional Editor's Scholarship has also been awarded, as it has for the past three years. This year's winner is Donna K. Jewel, a singer now studying at the University of Kentucky. This is the first time the scholarship has gone to a vocalist.



INTERNATIONAL JAZZ FOR VOICE OF AMERICA

The Voice of America recorded the Berklee School's International Jazz Septet. Seen in the photo at left are Turkish student Arif Mardin, a composer-arranger, VOA engineer Bob Batchelder, and Tahir Sur, a VOA representative, listening to playbacks. Back to the recording studio, in



photo at right, go Peter Spassov, of Yugoslavia, drums; Andres Ingolfsson, of Iceland, alto; Mike Gibbs, of Southern Rhodesia, trombone; Gabor Szabo, of Hungary, guitar; Pearson Beckwith, from Canada, bass; Ted Casher, U.S.A., tenor; Dizzy Sal, of India, piano; and Arif Mardin.



# PAYOLA AFTERMATH

## BETTER RADIO MUSIC GROWS...

Across the length and breadth of radio-land, the impact of the payola probes is being felt in the upgraded quality of programmed music and the consequent diminishing of rock and roll on the air.

Not only have a great many AM outlets drastically reduced the playing of r&r records, some have banned the rock entirely. For the disc jockeys who virtually made careers for themselves spinning trash for teenagers, the situation is confusing, to say the least. The postscript to the affair of Alan Freed is a case in point, if not a particularly encouraging one.

Fired from his powerful perch as top r&r jockey on New York's WABC because of payola investigators' findings, Freed has found himself a new berth at the other end of the country on Hollywood's KDAY (see Page 11).

In the past, this section has done more than its share of propagating rock and roll. Freed, of course, was one of the grand viziers of the rock and had ridden on its back into lucrative areas of concert promotion and motion pictures. KDAY and Freed would appear to be a logical combination. The station recently turned its back on quality album programming and returned to its pre-investigation Top 40 format.

Bruce Wendell, music librarian at KDAY, whose station manager has just been arrested, picks the records for Freed's programs. "We play Top 40 pop music," Wendell flatly told *Down Beat*,

## ... SOME ROLL WITH THE PUNCH

When the payola investigation first hit the record business, most industry observers saw the independent record companies as targets hardest hit. Again, when Section 317 of the federal communications act was invoked upon radio stations, it was the independent labels whose protestations were loudest. From events of the last six months, it would appear, then, that these smaller companies, which produce the bulk of the music listened to and bought by teenagers, have been hurt badly by both the congressional investigating subcommittee and the federal commissions for communications and trade.

A typical example of a made-by-teens record company is Philadelphia's Chancellor label, a three-year-old hustler that grossed "\$1 million plus" during the 1958-59 fiscal year, according to Bob Marcucci, co-president.

With partner Pete DeAngelis and associate Pete Gierardi, Marcucci, 30,

"music that's selling. This includes Elvis Presley records and Bobby Darin's, too. And Darin's have a big band behind him. I don't know whether you'd call them rock and roll, but they fit our programming policy."

At station WNTA in Newark, N. J., however, the story is different. There the rock is definitely barred. But the station's policies reach farther than that. According to manager Irv Lichtenstein, the ban applies also to what he termed "inconsequential schmaltz that sometimes passes for music. (Rock and roll) isn't listenable while the latter is merely a musical sleeping pill."

Lichtenstein believes he's found the answer to better programming with a new format dubbed *Metronome*, the *Golden Sound of Music to Live By*. Programmed in medley manner, *Metronome* consists of a pattern of intermixed vocals and instrumentals.

The rock has been eschewed also at newcomers KQAO, Austin, Minn., and KVIL, Dallas, Texas. On the former, daily fare consists in the main of show music and classical records; KVIL features 15 minutes of uninterrupted music, made up of album selections and softer-hued pop singles.

Inevitably, with improved standards of radio programming, jazz is getting more and more airplay on stations previously leery of it. But much wariness persists and the jazz now heard on commercial radio consists in the main of the softer, gentler brands. Albums by

not only runs the label but also manages the gilt-edged careers of teenagers' idols Fabian and Frankie Avalon.

Marcucci is quick to concede that Chancellor's success story can be told in both these youngsters' names and in their phenomenal appeal to the nation's youth.

But the same situation holds true for other independents now riding the glory road on the backs of similar young singers. Frankie and Fabian have little to complain about. Both made a quarter of a million dollars apiece last year, according to Marcucci, and each is starring in a motion picture, Fabian with Bing Crosby in *High Time* and Avalon with John Wayne, et al in *The Alamo*.

Marcucci described the hullabaloo in the record industry as "just a shake-up which is hurting music right now. It's being felt in the sales of albums and singles. Perhaps adult public taste has been influenced by the shake-up but teenage taste hasn't been altered

George Shearing, Ahmad Jamal, Erroll Garner and the like, are being fitted more and more into the programs of pop jockeys Bill Randle, WERE, Cleveland, Ohio, Bill Williams, WNEW, New York, Geoff Edwards, KFMB (AM and FM) San Diego, Calif., Dick Whittinghill, KMPC, Los Angeles, and others in similar spots around the country. As Hollywood jockey Johnny Magnus (KGFJ) happily remarked, "More of the guys are getting onto jazz now."

New York radio is liveliest of all, so far as jazz is concerned, Veteran jazz-nik Symphony Sid Torin helms an all-night program on WADO. On Sid's old station, WEVD, Mort Fega spins jazz discs nightly from 11:30 p.m. to 3:30 a.m. On the FM band, Gene Feehan holds forth daily with a jazz program on WFUV, and WNCN currently is carrying 35 hours of jazz per week, seven days a week from 10 p.m. to 3:00 a.m. FM station WNCN is the jazz niche for *Down Beat*'s George Crater, who spices his music programming with interviews and commentary reflective of his unique brand of humor.

Thus it goes across the nation. Good music is returning to radio—and even a little jazz. Realists acknowledge that Miles Davis, John Coltrane, and Dizzy Gillespie will probably never make significant inroads into commercial radio but, as they say, half a loaf is better than none.

And in light of the musical dark age behind us, that's a plenty.

in the slightest. It won't affect them in any way, shape, or form."

The new situation in the record business will not force a change in Chancellor's program, Marcucci said. However, he added, the label will go "with what the public wants."

"We're giving Frankie and Fabe more and prettier ballads," he said, "and we're putting strings behind them. Of course, Frankie has been going the ballad route and doing some 'swing easy' stuff; now Fabian will be doing that, too."

"After all, artists have got to develop, and there's got to be a starting point for 'em. You have to let your artists grow with the public, and as the teenagers grow up, so do the artists."

Through Marcucci conceded that Top 40 radio programming did no good to the record business ("why go out and buy a record when you can hear it 10 times a day on radio for free?"), he admitted that the practice helped his label build its two stars. "And without help from payola," he declared. "We never touched

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that business."

The basic fault in Top 40 programming, in the executive's view, is that it deprived disc jockeys of the opportunity to develop personalities. "Top 40 lacked excitement," he continued, "and this is vital to the kids who buy your records. They crave excitement; they've got to have it, and they weren't getting it on radio."

While Marcucci agreed that radio programming should be subject to law, he insisted that "nobody should tell 'em what to play or whether they should procure certain records by buying

them. This makes it very tough on new talent looking for a break."

Chancellor has done well by giving new talent a break in the past. For the future, Marcucci and DeAngelis are grooming singers Carol Lawrence (from the show *West Side Story*), Linda Lawson, (described by Marcucci as "a semi-jazz singer from California") and Joe Damiano ("he's got a bigger voice, something along the lines of Mario Lanza").

The label is now entering the prestige-album stakes, and for its initial offering in this line it is pushing an expen-

sively produced, illustrated package of sacred choral music recorded in Rome's Sistine chapel.

Marcucci is convinced that the key to growth for an independent record company still lies in appealing to young people. He would like to have some big names in the adult market under contract, however, and is eager for material and arrangements acceptable to both teenagers and adults.

But Marcucci refuses to be rushed into grabbing big names. "Remember," he said, "Capitol didn't have the big prestige names when it started out." **ES**

## At the Drop of a Surplice

Two jolly Englishmen have been amusing Broadway audiences for eight months in a two-man revue called *At the Drop of a Hat*. Their show, a sort of mixed-up medley of comedy songs and patter, is not only performed by the two Britishers, but was written by them as well. The music is by Donald Swann with lyrics by Michael Flanders.

Composer Swann plays piano, wears glasses, and sings in a tenor voice. Together, or in solo offerings, the two comedians spoof hi-fi, modern interior decoration, the joys and miseries of hot baths, and the fate of a young woman who takes a drink of madeira.

Recently, Swann, who styles himself a "light, middle-brow composer," got himself involved in the growing field of experimentation with jazz in church services.

The English have a penchant for this sort of thing, as was indicated by the Rev. Geoffrey Beaumont's *Twentieth Century Folk Mass*, which was played in this country a year ago at Norwalk, Conn. Beaumont, the vicar of St. George's church in Camberwell, England, said at the time his mass was played in Camberwell, "I see no reason why we should not use the rhythms of the day to sing hymns."

Swann said he feels the same way and in conjunction with Rev. Hugh McCandless, rector of New York's Church of the Epiphany, did something about it last month.

One bright Sunday morning the title of the rector's sermon was *Is the Church Changing?* During his discourse, the minister announced the service would be followed by a coffee hour, after which they would return to their pews to hear two anthems in a contemporary idiom "we should never have associated with worship."

The choir opened with a venvite (a psalm sung or said with response), *O Come Let Us Sing unto the Lord*, accompanied by Swann at a piano beside the altar. Everything proceeded uneventfully until the words "the sea is

His, and He made it," at which point the male choir members began whistling.

The resulting shrill sound was explained by Swann: "It is an obbligato accompaniment to the main theme. I suppose I could have had them sing 'la-la-la' instead."

Next came a jazz *Te Deum* (specified as not cool jazz on the announcements), on which Swann again played piano in duet with the organ. His playing of the final part was in barrelhouse rhythm while the choir sang, "Oh, Lord, save Thy People."

As has been the case on similar occasions, the reaction was varied: uncertain, favorable, and downright anti. One man remarked as he left the church, "That's schmaltz." An elderly woman, who has been a member of the congregation for many years said, "I was prepared to dislike it, but I didn't. It was harmonious and pleasant to listen to."

Another woman went up to Swann afterwards and remarked, "Isn't that piano part of the *Te Deum* just like your cannibal song?" Swann looked startled and sat down at the piano and began to run over *The Reluctant Cannibal*, one of the numbers he sings in the revue.

He began chanting "I don't eat people" to the same syncopated rhythm he had used in the church service.

Then he sang "Lord, save Thy people!" to the same rhythm.

Swann then looked up and said, "Jove, you're right!"

## On the Beach

On a hot night in August, 1959, jazz music drew the largest crowd of the season to the Robert E. Lee amphitheater at Virginia Beach, Va. It was an overflow crowd that outnumbered any audience that had attended the regular nightly attraction at the amphitheater: the outdoor drama *The Confederacy*, the yearly all-summer feature.

The music on that night of Aug. 30 was played by Charlie Byrd, Don El-

liott, Sam Most, Billy Butterfield, and Ernie Caceres, all leading groups of their own.

Producer and originator of the jazz night was Tom Gwaltney, who formerly played with the bands of Bobby Hackett and Butterfield but for the last two years has been conducting his own Dixieland combo and big band in nearby Norfolk's Jolly Roger restaurant.

Gwaltney currently is busy setting up his second annual Virginia Beach Jazz festival, to be held July 8-9 at Convention center on the beach.

Here is the lineup of jazz musicians who will be at Virginia Beach:

July 8—Dave Brubeck Quartet, Salt City Six, Sam Most-Whitey Mitchell Quintet, vocalist Ann Rayburn, and Gwaltney's 14-piece band.

July 9—Maynard Ferguson band, Charlie Byrd Trio, Newt Thomas Trio, vocalist Bernadine Read, and Gwaltney's band.

Fred Jordan, emcee for last year's festival, will repeat this year.

An added feature at this year's event will be the appearance of a number of collegiate bands and jazz combos.

The band judged the best will receive \$250 and a week's engagement at the Tropicana in Virginia Beach. The runner-up will get \$100.

Best combo winners will receive the same monetary prize, but the combo coming in first will be booked for one week at the Jolly Roger in Norfolk.

## A Shock for George

George Shearing was pleasantly surprised recently when, during an interview on San Diego's KFMB-TV, he was introduced by newscaster Harold Keen to fellow pianist Mark Seamons.

Seamons, born sightless as was Shearing, delighted the pianist by duplicating the Shearing style on the latter's compositions, *If and Get Off My Bach*. So tickled was Shearing that he leaned over the keyboard and played left hand accompaniment for Seamons while the television camera caught the action.

# A STONE FOR LADY DAY

From all over America, the letters continue to come in.

People in all walks of life sent *Down Beat* sums from 25 cents to \$100, with messages like "every little bit helps" and "for Lady Day, who gave me so many happy moments."

From the moment that New York disc jockeys, including *Down Beat*'s George Crater, began announcing that the magazine wished to see a headstone erected on the unmarked grave of Billie Holiday, the response began.

Comedian Shelley Berman telephoned to say he would like to donate the entire cost of a marker, was told that that wouldn't be necessary, and sent a check for \$100 anyway.

A wire from Baltimore said, "Will you accept proceeds from prior jazz party booking June 12 featuring Ethel Ennis. Miss Ennis and I wish to donate proceeds from this affair. We are just friends. Wish no publicity whatsoever . . . Sherry Baker, Baltimore, Md."

The majority of people, both in and out of show business reacted with taste and understanding.

But one macabre note was struck when Nat Hentoff a former *Down Beat* writer, used the occasion as the platform for an attack not only on the fund but on the institutions of burial and cemeteries. On New York's WNCN-FM, Hentoff said the ground would be better used for low-cost housing.

Miss Holiday, of course, was a Roman Catholic and was buried in St. Raymond's Cemetery in accordance with her own wishes, so that she could be near her mother.

Telephone calls to the station began at once. One woman told the station that she had buried her husband only two weeks before, and had no desire to see low-cost housing over his grave.

Still another distasteful development came when Louis McKay, widower of Miss Holiday—who had been under some fire because of the absence of a headstone on the grave—also objected to the collection of money for a marker.

The following wire was received by *Down Beat*:

"In behalf of administrator of estate, demand you cease at once solicitation of funds for so-called Billie Holiday Marker Fund. Such solicitations and use

of name of deceased is unauthorized by estate and contributions are not needed. Demand further that you make public announcement of these facts and return money to contributors.

"Watson Carter Smith and Rhone, attorneys for estate of Billie Holiday."

*Down Beat* indicated that it had no intention of making any such announcement until Miss Holiday's grave was properly marked. *Down Beat* learned that after the furor began, McKay had driven to the cemetery in a Cadillac, wouldn't be necessary, and sent a check to cemetery officials about a headstone.

In the meantime *Down Beat* was receiving such letters as these:

"I am at a loss for words now. The only things that come to mind are unprintable . . . I apologize for my small contribution but it is all I can afford at the time. Thank you very much for your unselfish attitude. John Neumann, Chicago."

"I guess if all Billie's fans send a little, there would be enough to give her a million headstones. P.S. If you already have enough money, put my dollar towards a scholarship fund in her name." This letter was signed only "A Fan".

Robert Young, of Pittsfield, Mass., asked "Where the hell are her former business associates and more than that, where the hell are her friends?"

This kind of anger characterized quite a few of the responses.

New York disc jockey Mort Fega collected \$75 for the fund—and a lot of telephone calls from listeners who refused to give and angrily upbraided Miss Holiday's friends and business associates whose duty they felt it was to see that she was given a proper grave. Such a duty, they argued, should not devolve on the little people who loved and supported her in life. Fega had offered a library of Miss Holiday's record works to the largest donor.

At the latest count, \$414.40 had been sent to *Down Beat* by 75 contributors—more than enough for the largest headstone permissible in the section of St. Raymond's Cemetery in New York.

But the money might not be needed for the headstone after all.

*Down Beat*'s New York office reported that McKay had told cemetery officials that he wanted to move the

bodies of Miss Holiday and her mother to the St. Paul's section of the cemetery, so that a larger monument could be put up. McKay told a prominent Negro publication that he would put up a \$2,500 monument. But at the date of this writing, no concrete action had been taken.

The cemetery said it had reserved an area in the St. Paul's section, but other than McKay's verbal statement of intention, it had no real authority to take further action.

*Down Beat* had announced in the May 26 issue that if more than enough money should be available, readers who wished it would have their checks returned, while the remainder would be used to set up a scholarship fund.

As a result, there were many letters of this kind:

"Our contribution is to be used either for the marker or the scholarship fund, which we think is a wonderful idea, for the memory of one of the greatest singers of all time.—Pat and Eddie Bresendine, Burbank, Calif."

"Undoubtedly, the goal will be surpassed, so please add my donation to any future fund in her name.—John Woods, Columbus, Ohio."

One donor, Sylvia Ferguson, of New York, expressed the sentiment of many when she said: "I only wish I could give more. Lady Day gave me so much in her singing."

A last-minute development (on May 23) was that the cemetery told *Down Beat* that the name McKay had left as that of the funeral director was Erskine. The cemetery had been unable to locate such a funeral director in Manhattan or adjacent areas. Cemetery personnel said they were writing McKay immediately to find out when and if the change would be made, as well as the definite name of the funeral director. The cemetery personnel seemed uncertain whether the space reserved in the St. Paul's section would actually be used.

Until a definite move is made, one way or the other, *Down Beat* will continue to hold the funds sent by Miss Holiday's friends and admirers. If a monument is erected, then, as stated in the May 26 issue, the money will be either used to set up a scholarship fund in Miss Holiday's name or returned to its donors.

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# JAZZ AT UNIVERSITY OF MINNESOTA

BY CHARLES R. HANNA

MINNEAPOLIS

The first major jazz festival of the 1960 summer session, held May 13-15 at the University of Minnesota, was an on-stage triumph—and a box-office flop. The \$40,000 three-day program produced only about \$30,000 in receipts for the sponsoring Coffman Union board of governors.

Lambert-Hendricks-Ross, Miriam Makeba, the Dave Brubeck Quartet, and the Union Jazz Workshop Quintet of Minneapolis opened the festival on unlucky Friday the 13th. Ahmad Jamal, Coleman Hawkins, Ernestine Anderson and Harry Blons' Dixieland band, of Minneapolis, performed Saturday; and Louis Armstrong and his All-Stars, Clara Ward and the Clara Ward Singers, and the Rod Aaberg band, of Minneapolis, closed the festival Sunday afternoon (May 15).

There were 3,152 seated Friday, 3,700 Saturday, and only 1,400 on Sunday. Edgar Drake, business manager of the university's concerts and lectures office, grimly punched out the totals on an adding machine.

"We're dead," he said to the festival's promotion manager, and they stared at each other stonily.

On the stage of the university's Northrup auditorium, the Clara Ward Singers accompanied the adding machine clicks with *He's Got the Whole World in His Hands* . . .

The backstage activities were calm and smoothly directed. Musicians and singers arrived in the dimly lighted wings seemingly out of nowhere, some walking into the auditorium seconds before their turn on stage. Jazz disc jockey Leigh Kamman of radio station KSTP waxed eloquent on introductions and program notes.

Lambert-Hendricks-Ross, with all of the fervor and grace that has brought them success, sang evergreens of their songbook, including *Everday* and Bobby Timmons' *Moanin'*, and the group broke up even the neophytes in the audience.

Miriam Makeba stepped boldly into the excitement left by the trio and quickly took command of the enthusiasm. If any of the persons at that opening night concert had any apprehensions about this 28-year-old Xhosa singer, their doubts were surely erased.

Swathed in a blue-green satin gown, Miss Makeba delivered her songs with child-like charm, with humor and with drama. Jazz singer or not, she was swinging beautifully as she cocked her head to one side, kicked out her right foot and swayed softly into *Back of the Moon*. She moved about the stage with sureness and she phrased her lyrics with purling tones of unschooled wonderment.

Coleman Hawkins and his big, handsome tenor would have been enough, but the trio that backed him offered a surprise bonus of excellent accompaniment by musicians who could easily have taken the spotlight without him.

Jodie Christian, piano; Victor Sproles, bass; and Louis Taylor, drums, gave Bean a well-woven backdrop for his

art. And Hawkins was obviously having a ball.

The Harry Blons band—the only Dixieland group in the concert—played with just enough restraint to make their work easy and fun to listen to, and Jamal and company deftly and unobtrusively put the lid on Saturday night's concert. So enraptured was the audience that most persons in the auditorium did not see a university policeman haul Hawkins' bassist off the set, where he had firmly seated himself in a ringside seat.

Ernestine Anderson gave the concertgoers a full three-quarters of an hour of her best. She found able assistance from the Minneapolis-based Herb Pilhofer trio as she dished up some of her most popular wares and then laid on the blues in a chorus-after-chorus minor shout that even had the stern-faced oldster across the aisle tapping his foot.

Brubeck was called upon to close the Friday night show; his position was an unfortunate one. He followed Miss Makeba and Lambert-Hendricks-Ross and their climactic performances, and his efforts to maintain the pitch of enthusiasm went flat. He tried to suggest a feeling of intimacy with the audience, but that didn't work either. The quartet played some of its 3/4 and 5/4 works and a selection from the unreleased album cut with the New York Philharmonic and conductor Leonard Bernstein.

It was a difficult assignment. Brubeck hadn't wanted to be last. He asked for the second spot on the program, but concert directors wouldn't hear of it. A feature group *has* to play last, the directors insisted. And the quartet came off second best because of this inflexibility of view.

The Union Jazz Work Shop Quintet entered the big league with the air of a winning underdog. The ensemble work was polished and well-knit. The solos, although not particularly bright, were interesting. The Rod Aaberg band showed itself to be a well-rehearsed group that does its drill work well in some even and swinging performances.

There was nothing unexpected in the portion of the Sunday matinee played by Louis Armstrong and his All-Stars. Armstrong's program was a reshuffling of the bill that he presented in Minneapolis three months ago.

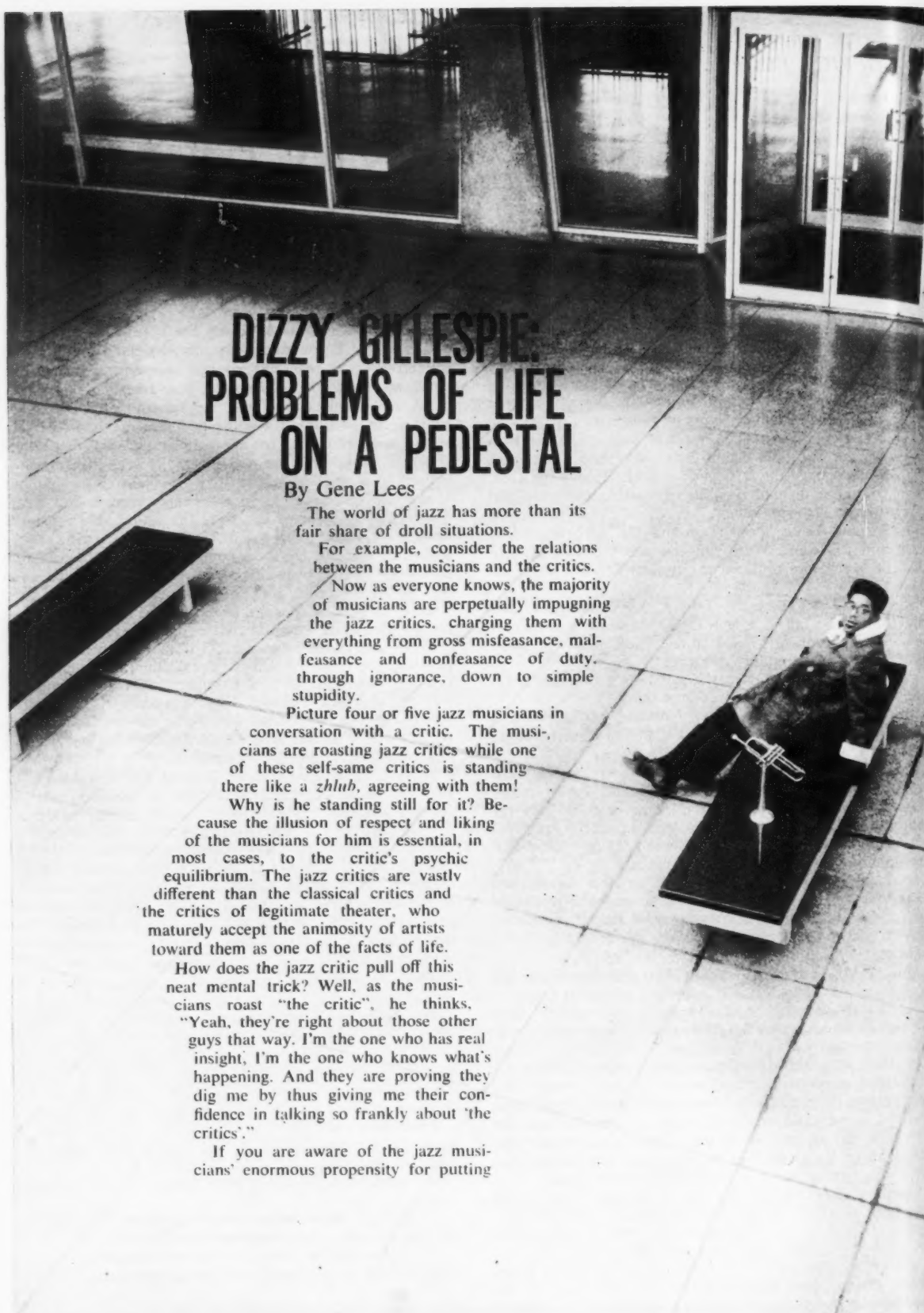
Clarinetist Barney Bigard, back with Satchmo after a long time, made one realize what a loss his absence has been. His lush tone and wonderful control claimed the greatest reaction accorded anyone in the group, Louis not excluded.

Clara Ward and the Clara Ward Singers returned to the stage for a curtain closer as the supper hour approached that last afternoon, and joined Armstrong in a rousing finale that ended with those out front joining in with clapping hands.

Louis sent them home with a glowing *Star Spangled Banner*. It was a good, unpretentious festival.

But prospects for a repeat program next spring died the moment the "total" button was hit on that adding machine.





# DIZZY GILLESPIE: PROBLEMS OF LIFE ON A PEDESTAL

By Gene Lees

The world of jazz has more than its fair share of droll situations.

For example, consider the relations between the musicians and the critics.

Now as everyone knows, the majority of musicians are perpetually impugning the jazz critics, charging them with everything from gross misfeasance, malfeasance and nonfeasance of duty, through ignorance, down to simple stupidity.

Picture four or five jazz musicians in conversation with a critic. The musicians are roasting jazz critics while one of these self-same critics is standing there like a *zhluk*, agreeing with them!

Why is he standing still for it? Because the illusion of respect and liking of the musicians for him is essential, in most cases, to the critic's psychic equilibrium. The jazz critics are vastly different than the classical critics and the critics of legitimate theater, who maturely accept the animosity of artists toward them as one of the facts of life.

How does the jazz critic pull off this neat mental trick? Well, as the musicians roast "the critic", he thinks,

"Yeah, they're right about those other guys that way. I'm the one who has real insight, I'm the one who knows what's happening. And they are proving they dig me by thus giving me their confidence in talking so frankly about 'the critics'."

If you are aware of the jazz musicians' enormous propensity for putting

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people on, you will know how amusing the situation must seem to them.

It is a situation that must appeal mightily to John Birks Gillespie, if he's ever thought about it.

Curiously, Dizzy has shown less animus in his dealings with and comments on the critical fraternity than most musicians, even though he has suffered somewhat at some of their hands in recent years. And that is due no doubt in part to Dizzy's innate kindness, his warmth and love of people.

But perhaps there's another reason he hasn't launched a blast—though certainly he has the eloquence to formulate a fine one. Whereas the really mature critic will have the assurance not to go around soothing himself with what he thinks are the musicians' opinions of the other critics, the mature artist is usually too busy working at his craft to waste too much time in thought on the critics' views of him, except insofar as those views affect him economically.

Not that the critics have turned to panning Dizzy. Most of them seem to remain devoted admirers of Gillespie, both as musician and man. To be sure, one of the British critics has talked of Gillespie's better days as if it were an *a priori* assumption that Diz is past his prime and has been superceded. But the American critics seem to remain aware, as do the jazz musicians of stature, that Gillespie is still a giant; that he is playing, if anything, better than ever before in his life; and that he is as vital and contemporary as any man in jazz today.

What, then, seems to be the trouble?

As Dizzy himself put it, simply and succinctly, "I just don't see my name in the magazines any more."

The reason for this probably lies more in the nature of news than in any deliberate oversight. The critic-journalist is required by the very nature of his trade to seek the new, i.e. that which is news. How many times can he say that Dizzy is a genius without boring his reader? Besides, isn't it reasonable to assume that everyone is aware of this? So why be endlessly redundant?

And so Dizzy has indeed been superceded—not as an artist but as a suitably fresh subject for writing. The price of being a giant is that you are likely to be taken for granted.

Because Gillespie has been in the category of giants for so long (he has been an active professional musician since the mid-1930s) it comes as a surprise to many persons that he is still a fairly young man. At 42, he is only eight years older than Miles Davis. His sense of humor is happily undiminished and he is all but universally recognized by musicians as a reigning master—maybe the reigning master—of his instrument.

There is a natural tendency to make comparisons between Miles and Gillespie, partly because they seem so opposite in every way. Miles has become characterized as the angry one, Dizzy as the friendly one; Miles as the ignorer of audiences, Dizzy as the one who loves the audience and enjoys joking about it and to it; Dizzy as the exuberant, outgoing artist, Miles as the lonely one whose eyes are turned always inward; Dizzy as the flamboyant user of many notes, Miles as the careful user of a few. What could seem more appropriate than a Miles-Dizzy controversy? All attempts to instigate such a friction have foundered. Miles evidently deeply admires Dizzy, of whose playing his own is an offshoot, and Dizzy says, "I am a Miles Davis fan myself. Always have been."

When a Negro journalist, noted for his attempts to provoke famous Negro artists into making sensational quotes likely to start feuds, tried to elicit criticism of Miles from Gillespie, Dizzy grew angry and said, "How should I know why Miles walks off the stage? Why don't you ask him? And besides, maybe we'd all like to be like Miles and just haven't got the guts."

But the comparisons go on. For example, a fan sitting in a Chicago club hung on every note of a long, lyrical, tightly-muted solo that Dizzy was playing. The solo was in what has come to be thought of as Miles' groove.

Controlled, soft and sure, it took off at last on one of those spiralling multi-noted climbs that no one ever seems to have mastered the way Dizzy has, then descended to a gentle conclusion. "Oh man," said the fan, "he makes Miles look like a fruitcake."

It is questionable whether the current adulation of Davis has made Gillespie feel slighted. A few who know him think that it has hurt him somewhat. If it has, Dizzy isn't saying so directly.

"Naturally I know my own contribution to jazz," he said recently. "I know just what I did that somebody else didn't do, and what Monk did, and what Charlie Parker did, what their main contributions have been. I was just diggin' and I said, 'Now let me see now, what did I do that's going to be hard to get rid of?'"

"You know the introduction that I made on 'Round Midnight? You know, I notice sometimes as I sit down and listen, and put on all these guys like Nat Adderley, I notice a whole lot of the music is just based on that one thing."

"First I did it on the end of *I Can't Get Started* and then I made that for the introduction on 'Round Midnight, same thing. I've been doing it in and out of arrangements. And I notice that this thing, it comes through to me from a-a-a-all this music. One guy down in

South America wrote a who-o-ole symphony off that one phrase. All the guys that play 'Round Midnight, they use my introduction, and they use my ending."

"So I see that when I listen to all the music that's coming out. I was the one."

"Take *All the Things You Are*. I heard Count Basie do an arrangement of it. And damn! They did the same introduction that we did with Charlie Parker."

"It's the arrangers, the guys who write the music for these things, who are influenced by certain things. I betcha you couldn't walk up to more than three or four jazz musicians and ask why that introduction and they'd know."

"The first chord of *All The Things You Are* is F minor. This chord that leads into it, it wasn't just something that was taken out of the air. It's a C chord, go right into F minor. I betcha a lot of guys just play that don't know why."

"I find nowadays that musicians are not as inquisitive as they used to be. You've got to be inquisitive. You've got to want to know why. If you respect a guy's playing and he does something and you don't know, you say, 'Why did you do it?' What he does is easy to find, you can listen to the record. Why is what is important."

"Now take a guy like Ray Brown, he's always been that type of guy, very, very inquisitive. Even when he was with me. On *I'm Through with Love*, we get to one place, where the words go, *for I mean to care* . . . Right there, that word *care*. The melody went up to an E-flat, B-natural, and G-flat, and that sounds like an A-flat minor seventh chord. Sounds like it. So I told Ray, 'Now, Ray, you're making A-flat there. Your ears are good. Make a D there.' He say, 'But you're making A-flat minor seventh.' I say, 'No I'm not.' He say, 'Show me.' So I take him to the piano and play D, and there's the same note up there in the D. And he say 'Ah-ha!' But I had to show him. He'd have done it anyway, because I'm the one playing the solo. But Ray wanted to know why."

"The musicians today are very quick, and if they like a guy's style, they copy it. They'll listen to a record, and if a guy makes a mistake on the solo, they'll copy it right off. They just figure everything the guy does it all right. But sometimes you make a whole lot of mistakes, but you know how to get out of them. That's the fruit of knowing where you are all the time. . . ."

"Jazz is not going to change much in the next 10 years," he said. "It takes a couple of decades for something new to be digested."

How about Ornette Coleman? Does he seem likely to start a revolution, as some have claimed. Dizzy shrugged. "I hope he *does*." Then he added: "I'll tell

you something, though, he and that trumpet player, Don Cherry, they play together. . . ."

If this is Gillespie's feeling about the general situation in jazz today, how does he feel about his own playing? An artist usually knows better than anyone how well he is playing, in terms of comparison to his own playing at other times. And anyone who knows Dizzy will understand that an honest question on such a point would be likely to bring forth an honest and thoughtful answer. Does he think, as many musicians do, that he is playing better than ever before?

"Barring physical things that happen to you—your chops and things—you're supposed to play better as you get older. As you get more experience, you know more what to do. So naturally you must, in the greatest part of cases, get better.

"A lot of things you become cognizant of . . . The most important thing is taste, the *most*. The same thing that you play here, it's a bitch. You play it someplace else, it's nothing. It's not how you play it, it's where you put it.

"Of course your playing is *never* fulfilled. But I think I'm doing a lot of things now that I couldn't do 10 years ago. I could name a hundred things I do better now than I did then. You have more confidence in the way you do it."

Anyone who has heard Gillespie in the past year or two knows what he is talking about. The fierce acetylene flame of his playing has been modified into a glowing human warmth; and the excited energy of it has been controlled into a powerful, never-failing swing. "You could go into Dizzy's room when he's fast asleep," pianist Oscar Peterson has said, "put his trumpet in his hand and shake him, and he'd wake up swinging."

A kind of relaxed ease is one of the chief characteristics of Dizzy's playing today. On this point, he made a comment that will surprise everyone who, from watching him on the stand, has come to think of him as the epitome of amused assurance. "I have to fight tension constantly," he said.

"Yes I do. Sometimes when I'm playing I listen and say to myself, 'Hey, wait a minute!' And then another time, it'll just settle down. And that has something to do with your own personal thing, how you feel.

"What I want to do now is extend what I've done. When an architect builds a building, y'know, and decides he wants to put on some new wings, it's still the same building. That's what I want to do. He keeps on until it's finished, and when he dies, somebody else can do it.

"I want to extend what I've done, and

make the money. I don't mean that money means that much to me. I just don't want anybody doing benefits for me after I'm dead. And I want my wife, if she lives longer, to live just like I was here."

All of this sounds like a far cry from the Dizzy Gillespie of old—the co-founder of "bebop", the man who made a national fad of heavy horn-rimmed glasses and berets; who made the pages of *Life* magazine for his reported adoption of the Moslem religion and for such eccentricities as ostrich-leather shoes.

In point of fact, many of the stories about Diz were exaggerated—or were half-told truth. For example, the ostrich-leather shoes: Diz reports that he acquired these because he ran into a smooth-talking shoe salesman, who unloaded a number of remarkable and expensive pairs of shoes, among which was a pair made of ostrich skin. Diz, never one to be reluctant to pull the public's leg, enjoyed the ensuing foofaraw enormously.

So far as his reported conversion to the Moslem religion is concerned, Gillespie is formally a Baptist. He was and is interested in eastern religions generally—a not-peculiar taste to find in a thoughtful and sensitive man.

The heavy-rimmed glasses are gone, replaced by a more moderate pair of tortoise-shell spectacles. The rest of the country, of course, has long since gone on the heavy-rimmed kick.

So far as the beret was concerned, even in the 1940s Gillespie's uninhibited practicality was at the root of this taste in headgear: he said he liked a beret because he could put it in his pocket, which made it the only kind of hat he couldn't lose. To this day, this kind of unselfconscious functionalism dominates Dizzy's behavior. Last winter saw him wearing a big, handsome, roomy, warm (and unorthodox) leather coat with sheepskin lining, and a fur hat. Others, in modish Ivy League styles, may have shivered all winter; Dizzy was comfortable.

Even Dizzy's weirdly uptilted trumpet is not without its *raison d'être*. Stories on how it got that way vary, but this is Dizzy's own account:

"It was four or five years ago, at my wife's birthday party. I had to do a disc jockey show and left it on the stand. And everybody was having a ball while I was gone. Stump and Stumpy (a well-known comic team) were on the stage, and one pushed the other, kidding around. And he pushed over my horn.

"So Illinois Jacquet, he left! *Immediately!* He said he don't want to be there when I get back.

"I was mad. Then I play it a little bit and I say, 'Oh my goodness! Isn't this

something?' But next day I had it straightened back. After about three weeks, I wrote to the Martin company and asked if they could make me one up like this.

"I've had several of them since then—five at one time with the big band, when we toured the Middle East. It looked good. It sounded nice too.

"Guys play down into the music stands and you don't get full value with ordinary horns. And trumpet is a piercing instrument. It'll bust your ear drum if you're up close and there are four of five of them coming at you at one time. But if it gets a chance to spread first . . . And besides, you can hear yourself play better with this horn."

Gillespie's lack of inhibition is without question his most charming characteristic. One admirer spotted him walking down a Milwaukee street, unconcernedly blowing up a balloon. On another occasion, as Dizzy was waiting for friends on a street, he broke into a soft-shoe step, oblivious to those passers-by who thought that his lack of a behavioral straitjacket branded him as a nut.

But anyone who lets it be known that he thinks Dizzy has a loose wheel is just asking to have his leg pulled. Diz seems to find such assumptions a goad for his humor.

Why does he put people on?

Dizzy smiled a modest smile—because he can be surprisingly retiring when forced to talk about himself. "Oh that's just a characteristic of the human race. Everybody wants to put people on, I think. And get away with it! That's the thing about it: put people on and get away with it." His eyes took on an impish twinkle. "That's a science in itself!"

Gillespie is well aware that his humor has cost him respect in some areas—and possibly money. "It's a possibility, all right," he said. "Especially among people who are so *serious* about this.

"Now to come into the serious part of this *music*, that's something else. Serious as far as the *music* is concerned. But as far as your actions are concerned, that has nothing to do with your seriousness about jazz. Because I'm extremely serious about the music.

"I don't put music on.

"But a lot of people can't tell the difference. I get a lot of write-ups saying, 'If only he wouldn't do such-and-such a thing, if he wouldn't make people laugh.' I read a lot of articles like that, here and in Europe.

"But I think I have a definite commitment to do things and let people feel good, and put them in the right vein to accept the music. There's no B.S. about

the music. The music is extremely important.

"But other things are also important—developing a rapport between the audience and yourself. You want them to try to understand what you're doing. Rapport is so important.

"But sometimes you read all the articles in the magazines, and you don't see your articles, and naturally you feel something. Sometimes, you know? I don't ever hear anybody come out and say I sound *bad*. You know, some people come up to me and say, 'Damn, you would have been nice if you hadn't been funny.'

"So I say, 'Be specific about it, what didn't I do just now that I did 10 years ago?' And they never come up with the answer.

"Sometimes I read in the Sunday section of the New York Times about jazz, and I don't see my name. Now I have nothing against people because they have their own views about who contributed what. But the thing is that a lot of guys who contribute don't know what they've done. But I'm in a different position. I know *exactly* what I've done. Now these guys who set themselves up as critics, they're supposed to know what's been done.

"Why do they ignore me? Only because I'm funny. Do I intend to stop being funny? *Hell* no. If the music goes, I can always go on the stage as a comedian!

"But I hear my music all over, even in Frank Sinatra's arrangements, and it really doesn't matter to me, because it will all come out in the wash, baby. History avenges itself, and this is history, the history of music, and everything like that. Whether I get the recognition *now*, it will come out. Because the records are out and the records are . . . well, a matter of record.

"Maybe I should go on and die."

Gillespie has a strong faith in the value of records. "You can listen to them and tell the stature of a musician—but with many records, not one record. You take them chronologically, and you can get a pretty good picture.

"Of course, it's very seldom that you hear a guy at his best on records, but you can tell where his mind is going. Sometimes it gets on records, and then there's a masterpiece.

"I've never played my really best on records. And I've only played my best four or five times in my whole career. And I know records wasn't one of them, one of those times when everything was clicking. You never know where it's going to happen.

"The musicians I'm working with inspire me, rhythm sections inspire me, and then soloists. Charlie Parker used

to give me tremendous inspiration. He'd always play before me. We always had it arranged.

"Sometimes after you play, you think, 'I could have played something much more effective.' I listen to my records sometimes. Very seldom though. I only listen to them critically. Because after you've played it, it's all gone anyway. But sometimes I try to find out, 'Now what should I have done here?'

"Even on jobs, guys don't always play their best. Sometimes they will start and play all night and not strike one groove."

If you have read the foregoing comments of Gillespie carefully, it must be obvious that death is a subject that is not infrequent in his conversation. This may be in part due to the fact that he is perpetually reading of himself as a historical figure, an experience that must be disconcerting, to say the least. Perhaps the price of achieving immortality as an artist is an extreme sensitivity to one's utter mortality as a man. Dizzy is already at work on his autobiography, which will bear a title suggested to him by Leonard Feather: *Dizzy Like a Fox*.

Perhaps, too, the death of his close friend and fellow pioneer, Charlie Parker, has something to do with this apparent awareness of his own mortality. Or perhaps for an artist of Gillespie's stature, such an awareness is inevitable: after all the frivolities have been stripped away, the great themes in all art have always been time, love and death.

Happily, Dizzy today looks like the world's least likely candidate for a shroud. Physically strong and happy, he stacks the odds even further against a premature departure by being a bit of a health fadist who keeps wheat germ in a bottle and fruit juice in his hotel room when he is on the road. In his home in Corona, a suburb of New York City, where he lives with his wife, Lorraine, his camera collection, and his stereo hi-fi equipment, he eats well and puts on weight, a tendency against which he puts up an occasional faint-hearted fight.

Junior Mance, pianist and straight man in the current—and excellent—Dizzy Gillespie Quintet, says that "working with Dizzy is the best schooling a jazz musician can get. I never stop being surprised by his creativity."

Because Dizzy is still young and productive, it may be time for everyone to pause and consider him anew.

It is possible that the change in his playing represents something unique not only in the history of jazz but perhaps in the history of music.

Music (and art generally) tends to fall into two categories. Its creators are either originators or assimilators—men who set new directions in art on the one hand, and men who synthesize what has gone before them into a homogeneous whole on the other. It is probable that the former generally are the most important to the evolution of their art but the latter produce the greatest music.


Dizzy was an originator, one of a group of originators in what is usually referred to as the bebop revolution.

But listen to two more of his comments. "In playing, as you go along, your knowledge increases so much, and you have all these things to work with, and the hardest thing is not what to play but what not to play." And again, "Technique is just a means to expressing. It's the tool that you have to work with to get the finished product. The best thing about the finished product is the taste."

This is not strictly the thinking of an originator; it is at least in part the thinking of an assimilator. Take both remarks into consideration along with his expressed desire to "extend what I've done."

It may just be possible that Dizzy himself is doing some of the most effective assimilating of what he and Bird and Thelonious Monk and a few others started. If this is true, then Gillespie may be achieving something that is virtually unprecedented in music history: the synthesizing of what he himself originated.

This is a little like being your own father. And it may turn out that one of the most important artistic offspring of Dizzy Gillespie is Dizzy Gillespie.

Time will tell. As Dizzy says, "It will all come out in the wash, baby." 







## BUDDY RICH PORTRAIT OF A MAN IN CONFLICT

BY GEORGE HOEFER SECOND OF TWO PARTS

To suggest that Buddy Rich has endeared himself to all would constitute a careless interpretation of the facts, to say the least. When, after the drummer suffered a heart attack last fall, one of his admirers suggested a benefit concert, a more aware member of the music fraternity said:

"Solid. But who'd play it? Too many musicians are going to say, 'Who cares what happens to Buddy Rich?'"

The reason for this not uncommon animosity is Rich's cockiness coupled with his habit of being blunt no matter what the subject.

When Rich encounters artists of like temperament, trouble often flares. For example, clarinetist Tony Scott, who recently signed a post card to *Down Beat* "The Emotional One," joined one of Buddy's bands some years ago. He lasted four days. After a violent disagreement with Rich, he quit.

Rich has sounded off uninhibitedly on almost every subject under the sun. He once said the beboppers had "set music and jazz back 20 years with their bad habits and foolishness." He called rock and roll music "by idiots for idiots." Eddie Fisher he characterized as "the lowest." Of drum solos he has said, "Nobody knows what's going on but the musicians."

As a result, some of Rich's feuds are legend, part and parcel of the colorful lore of the jazz world. One of his sometime feuders is promoter Norman Granz.

After Rich had joined the Harry James Band for the first time (in 1953), he said, "I don't want any part of Granz or his Jazz at the Philharmonic. He may be trying

to prove something, but it has nothing to do with jazz as I know it. This guy Granz talks about doing so much for jazz. What has he done? He takes top stars—Flip and Bird—and makes them play loud junk."

As always, there was much of truth in Rich's brutal pronouncement. But one could hardly expect Granz to take it indifferently. Yet Granz' comment, when it came, was a model of restraint.

"Let me say," he said, "that for many years I've regarded . . . Buddy Rich as being one of the great drummers of our time. And I felt that each time I heard Buddy play, he played better than the time before, which is a tribute to his genius. But for him to say the JATP troupes play nothing but noise and junk is boorish. In fact, many critics have accused him of being the noisiest of the troupe on the stage."

At the time of this exchange, Granz said Rich never would work for him again. Yet he did—several times—and remained under contract to Granz until early last year. Nor was Granz the only one to rehire Rich after a bitter squabble. Tommy Dorsey did the same.

Rich attributes most of his troubles with Dorsey and Granz to this difference of viewpoint: "I wanted to play what I thought was right, not what they thought should be played." The situation was different when he played with the bands of Harry James and Les Brown. "They treated me like a gentleman and didn't try to tell me how to play."

The leaders Rich most respects are James, Brown, Woody Herman, and Count Basie. Herman went to see Rich in the hospital last winter and offered him a job when he was

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well again. And Basie was one of the first to telephone after Rich was stricken with a heart attack in November.

There is a tie of affection between Basie and Rich that gives many persons the idea that Rich once was employed by Basie. Actually, Rich only played as fill-in drummer with the band for two weeks after Jo Jones was drafted in 1944.

Basie was playing the Club Plantation in Los Angeles at that time. Rich was in Culver City, making a movie with Tommy Dorsey on the M-G-M lot. To help Basie, Buddy worked every evening with the band after working from 6 a.m. to 5 p.m. at M-G-M.

For some reason, Basie and Rich never got around to discussing money. After two weeks, a regular substitute for Jones arrived. Basie handed Buddy a signed blank check and told him to fill it in as he saw fit. "My pleasure," Buddy said—and gave the check back. So Basie bought Buddy an expensive wrist watch. Later, Basie said the musicians in the band had been so appreciative of Rich's drumming that they came to work early for the first and last time during his stint.

THAT is part of the other side of Buddy Rich. "Buddy is very generous," said Jack Tracy, a former *Down Beat* editor who is now artists and repertoire director for Argo Records.

Tracy, a long-time and close friend of the drummer, provides one of the best explanations of Rich's volatile and seemingly contradictory personality.

"There are three guys in this business who always seem to me to be a lot alike," Tracy said recently. "Frank Sinatra, Mel Torme, and Buddy Rich.

"Buddy is completely honest and forthright in everything he says," Tracy went on. "A lot of people may resent that. Sometimes he even speaks rashly. But you take that into account, as you do with all friends. Speaking out completely honestly at any and all times is, as far as I'm concerned, a virtue, not a fault.

"You have to remember that Buddy has been in show business since he was 2. He's been around adults all his life.

"In some ways, he's a child of nature. One minute he can be petulant and moody and the next the most charming gentleman you ever met. He doesn't conceal his likes and dislikes under a veneer of so-called civilization.

"There's a theory I hold about musicians. Once they are mature, they are what they play. Garner is what he plays. Listen to Buddy play. He can be unexplosive, he can be unyieldingly driving. If he likes who he's playing with and the type of music he's playing, he'll work beautifully with them. He'll feed them and help build them.

"But he won't stand for a sloppy performance from people in his group. Instead of being gentle with criticism, he'll blurt out, 'Why the hell don't you play something?'

"In some cases, he may be too demanding of musicians, because he expects everyone to play as well as he does. And there aren't too many who can.

"To me, Buddy Rich is something else. Good God! A fantastic musician!"

AND that is where almost all discussions of Rich end. Whether for or against the man, they usually wind up in admiration of the drummer.

From Dixieland drummers to advanced moderns, the admiration flows. "He is one of the greatest and always will be," Ray Bauduc said recently. "He really rocks a band when he gets in the driver's seat and takes control."

Modern Jazz Quartet drummer Connie Kay said that when he was a young, developing drummer, he listened to two men: Rich and Gene Krupa.

Willie Jones, auxiliary drummer with the Max Roach Quintet, calls Rich "a giant and a great trouper."

Praise from the older element among drummers may not

be surprising. But coming from the modern camp, it is, in a sense. For Rich hasn't always been kind to them in his comments. During the early days of bebop, he expressed disdain for the new drummers, saying they had no right to break up the rhythmic flow of a band with constant explosions and extraneous back beats. To him, drums constituted a complete instrument, designed to set and hold the beat, and even when throwing in explosions, he would never sacrifice rhythmic continuity. He felt the modernists were sacrificing the essential reason for drums in order to get a new sound.

But time has mellowed Rich's views on drummers, along with his playing, which is more restrained than it was in the days of the Granz tours. He respects any drummer who is sincere in his work, though he will not condone tricks and gimmicks. "They bastardize music," he said.

Rich is insistent that a drummer use both hands and his feet to their best rhythmic advantage. He keeps his left hand going all the time, playing rhythm, instead of slapping with it now and then. His foot works constantly at the bass drum, though many drummers use it only to augment brass explosions, and still others do not use it at all.

Evidently, attitude is as much responsible for Rich's playing as technique. He said he clears his mind of all outside influences when he's working. He thinks only of the immediate job, playing for the band and not for himself—nor to impress the audience. In fact, he said he tries not to watch the audience because there are "too many distractions—a pretty girl, or you might see the agent running away with the loot."

WHO influenced Rich in the development of his highly distinctive style?

The first jazz drummer to come to his attention was Tony Briglia, with the Glen Gray Casa Loma Orchestra, in 1933. Buddy would sit home listening to the band's broadcasts, drumming along with *Casa Loma Stomp*, *Wild Goose Chase*, and *The Dance of the Lame Duck*. He was intrigued by Briglia's rolls and paradiddles.

Later, he listened particularly to four jazz drummers, all of whom are now dead: Chick Webb, O'Neill Spencer, Dave Tough, and Sid Catlett. Still later, after hearing the Basie band, he became an admirer of Jo Jones.

"But I don't believe you learn from another," Buddy says. "You learn from experience, but most important of all, you have to possess a technique. You either have it or you don't."

Those drummers and musicians who admire Rich are always amazed at how quickly he can master a new arrangement, though he cannot read music. Recently trombonist J. J. Johnson, told that Buddy couldn't read, said, "You're kidding! A lot of musicians will say they can't read when they mean they don't read well. *But Buddy can't read?* I find that very hard to believe."

But it is true. Clarinetist Buddy DeFranco, who was with the Tommy Dorsey band during one of Rich's periods with the organization, tells the story of an engagement at the New York Paramount. The band was to accompany a European knife-thrower whose act was chilling, to say the least. He fastened his wife to a wheel, turned it, and, while she spun, slammed knives, meataxes and everything else pointed and deadly so hard into the board that they penetrated to a depth of three inches—quivering.

Needless to say, his cue music was complicated. As he distributed music to the band, Buddy took his sheet, looked at it briefly, and said, "I can't read this."

The knife-thrower became hysterical. "I'll kill my wife!" he cried. "Who hired this band? Get a new drummer! Get a new band!"

But Dorsey calmed him, and the act went on.

The wife survived. The knife-thrower rushed backstage,

threw his arms around Rich, kissed him on the cheek, and effused: "The greatest drummer in the world! The greatest!"

Sometimes at a recording date, Rich will sit in the control room, listening to the band play without him. Then he'll join the group—already intimately familiar with the music and ready to fit in with it flawlessly.

About two months ago, Rich did a date with a septet for Mercury. He had commissioned arranger Ernie Wilkins to write the charts, with the specification that he did not want Basic things. The assignment was a pleasant challenge to Wilkins, who has not done much writing for combos.

Wilkins would direct the horns, one reed, piano, vibes, and bass through the score of each tune while Buddy stood by, nonchalantly smoking a cigarette. Then he would sit down at his drums and say, "Okay, let's make one." It came that easily.

Rich has made this comment: "Basically, all jazz has the same fundamental, and that is 'time'." When Buddy gets the right tempo set in his mind, he's ready to go—not just keeping the time, however, but backing the soloists with all he's got. Bassist Phil Leshin says, "Buddy has an uncanny sense of anticipation. He can tell what a man is going to play before he plays it."

And Rich has a remarkable spontaneous creativity. During the aforementioned record date (in April of this year),



Rich with Max Roach

arranger Wilkins told Rich, "This next tune starts with a short piano solo by Dave (McKenna) that's answered by a short answering drum bit."

Buddy nodded. "Play the solo through once." McKenna played it. "Let's go," Rich said. "You start and I'll screw it up."

The intro came out as though Rich and McKenna had been rehearsing it all afternoon. Rich's answer to the piano was fresh, original, and vital, yet it dovetailed perfectly with what McKenna had played.

The same facility in finding the perfectly appropriate thing is present whether he is working with a small group or a big band. During one of his periods with Harry James, James said, "For the first time in all the time I've had the band, I have a drummer who is driving me. Up till now, I'd always felt I had to carry the band. But now Buddy does it."

This is the reason Rich has been able to command the phenomenal salaries he has. During his first period with James, he was on a guaranteed salary of \$35,000 a year and got 75 per cent billing as a featured attraction. Norman Granz reportedly paid him \$1,000 a week. And Tommy Dorsey at one time was paying him \$1,200. Thus Rich became the highest paid sideman in the history of jazz—

a record he still holds.

Considering his talent, the fact that he has many friends who are truly devoted, the professional respect in which he is held by his fellow musicians, and the salaries he has always been able to demand and get, Buddy Rich would seem a likely candidate for the title *The Most Happy Fella*. Yet for years he has shown signs of acute discontent, of restlessness and dissatisfaction with his lot in life. He has several times tried to give up drumming—either to be a dancer or to be a singer.

This has led some segments of the business to doubt him, to think even that his gestures in these directions are publicity stunts. But no one familiar with his fierce honesty could think that.

The seemingly major switch of direction doesn't seem so major when you remember that Rich was in vaudeville for many years before he became a jazz drummer—that the field of general entertainment is far from new to him.

On top of that, the desire to sing is quite common among musicians. A number of them have the bug, and some sing well. Some stick to their horns, some go part way, like Don Elliott, for whom singing is a sometime thing. But others, like Nat Cole and ex-drummer Mel Torme, go the route. They give up playing, for all practical purposes. Buddy gets green with envy when he sees Torme, who is one of his friends, at work.

Torme, whose voice Rich's vaguely resembles and who was, like Rich, a child wonder on drums, has said of Buddy's singing: "He has a raw, untrained voice, but with a natural feeling for phrasing. He can't sing without a grin on his face."

Only a few months before his heart attack, Rich announced for the umpteenth time that he was through with drumming. This time, he tried to make it stick by performing a symbolic act: he burned a pair of sticks at a pre-dawn cocktail party at Birdland. There are some who think that his decision to turn to singing was this time reinforced by a knowledge of his heart condition. Others think he did not know his heart was bad. At the time, Rich said: "I'm quitting because I'm tired of seeing frenzied kids jump up and down screaming when they haven't any conception of what I'm doing. Besides, you can say a lot more to more people in a three-minute vocal than you can in a 45-minute drum solo."

And so Rich opened as a singer at the intimate Living Room in New York. His wonderful sense of time, his phrasing and his humor made for a somewhat individualistic approach on up-tempo tunes. To be sure, he had a lot to learn about singing, and there were noticeable lapses of intonation on up-tempo tunes. But America is full of singers who sing far less well, and who make it with the public nonetheless.

But the public wasn't prepared to accept Buddy as a vocalist, and he was aware of it, which is unfortunate since in singing confidence is half the battle. So worried about this reserve in the audiences was he that he had his psychiatrist in attendance in an attempt to ally his fears. Every face in the crowd seemed to be saying, "Why don't you beat those drums?" And sure enough, on several occasions, drunks vociferously said exactly that.

It shook Buddy considerably—which is an interesting consideration for those who think of him as cocksure and arrogant.

He lasted only three weeks at the Living Room. His career as a singer was over. The view of some in the business that six months of steady experience might bring a major evolution in his singing, that the fans might begin to think of him as a singer, that he just had not given himself enough time, were to no avail.

*Continued on page 38*

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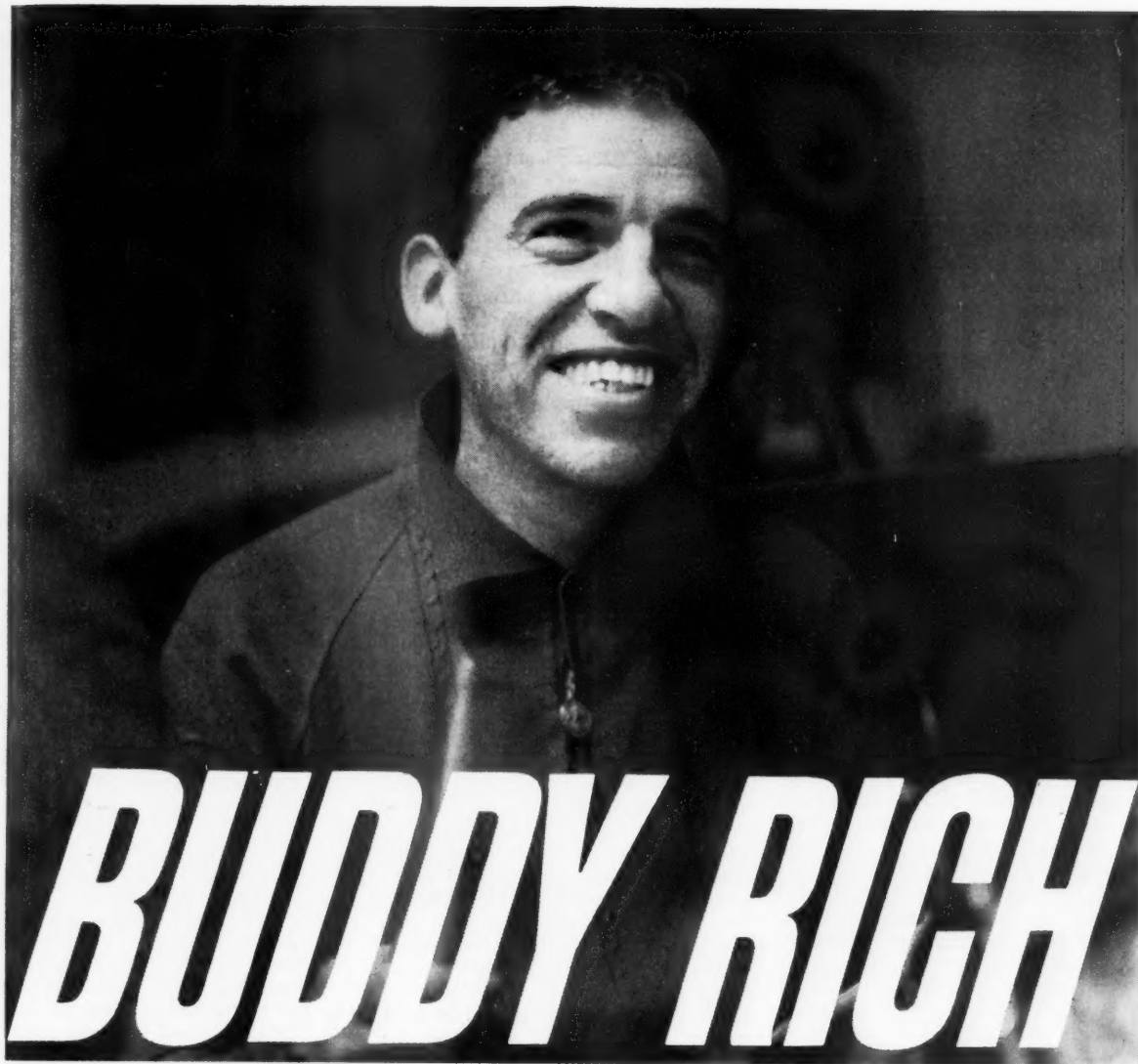
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feather's  
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# WHY DO PEOPLE LIKE JAZZ?

By Leonard Feather

Despite the ever-increasing quantity and quality of the jazz audience, many of those who spend much of their time listening to the music never have stopped to consider the reasons for their devotion. Because of this, the answers to Question 12 in my recent inquisitive column were of particular interest.

Most readers were equally divided between emotional stimulation and esthetic appreciation as their main inducements, each group accounting for 33 percent. Entertainment was cited by 20 percent; 10 percent said they listened mainly to study jazz, and the remaining 4 percent were indefinite or undecided.

One fact stood out sharply: nobody, but nobody, is concerned with dancing to jazz; in fact a number of readers volunteered the information that they don't dance at all.

"What do you think is the best thing that has happened to jazz in the last couple of years?" produced a heavy preponderance of tributes to the television and motion picture industries, which together accounted for 21 percent of the answers, with most readers leaning toward TV.

The next most mentioned categories were jazz festivals and concerts, 17 percent; the general acceptance of jazz as an art form, 8 percent; the LP gold rush, 5 percent, and the advance made on an educational level, 5 percent. Specific artists were mentioned by a number of readers, 4 percent citing the rediscovery of Thelonious Monk and 3½ percent the renewed interest in mainstream or swing era musicians. The U.S. government-sponsored jazz tours also came in

at 3½ percent.

"What do you think is the worst thing that has happened in jazz in the last couple of years?" Ironically, one of the factors prominent in the previous set of answers recurred here on a negative note as no less than 22 percent mentioned inferior TV shows and movies, among them 8½ percent who singled out the Timex jazz series.

The next most regrettable events were the poor handling of jazz festivals and the behavior of those attending them, 14 percent, and the deaths of leading jazz artists, particularly Billie Holiday and Lester Young, with a total of 13 percent.

Other evils noted were rock and roll, 8½ percent; association of musicians with narcotics, 7½ percent; beatniks, 5 percent; the Kingston Trio and the New York cabaret card situation, 4 percent each.

Among those who answered the questions, 61½ percent conceded that they did not attend any jazz festivals during 1959. Eight percent went to Newport, 5½ percent to Randall's island, and 4½ percent each to Boston and the Playboy festival in Chicago.

Many readers, even though their knowledge of the festivals was confined to what they had read or heard from friends, had some definite ideas about how to improve them. No less than 20 percent felt that something should be done to control the liquor consumption.

Next were the advocates of better programming, who felt that fewer groups should be allowed to play and that the festivals often have been ruined by the attempts to cram too much music into a short space of time. Elimination of nonjazz acts was suggested by 11½ percent, almost all of whom let the Kingston Trio bear the brunt of this complaint.

Seven percent wanted the sound systems improved; others wanted to eliminate the Four Freshmen, Pat Suzuki, old material, the Dukes of Dixieland, poor food, inadequate sleeping facilities and a dozen other items. And 3½ percent had the simplest suggestion of all: "Abolish them."

"Do you think jazz has adequate representation in your area on radio and television?" Despite their acknowledgment of the improvement in conditions, 90 percent said they feel that TV still is inadequate and 70 percent said the same about radio.

There are only two main suggestions concerning what to do about this: hire hip disc jockeys and put the programming in the hands of persons who like and understand jazz (16 percent suggested this), write letters of complaint to your local station manager (10½ percent).

Question 19 concerned jazz critics. If

the answers to this question were undertaken after a reasonable degree of soul searching, it can be inferred that, as many of us long have suspected, the critics have no strong influence on jazz fans' personal tastes—at least, only 24 percent would admit to it, while 48 percent conceded a slight influence, and the remaining 28 percent claimed that critics don't influence them at all.

The many points that emerged are illustrated by the following quotes:

"After all, jazz critics don't even agree with each other" (Bob Pietsch, San Francisco). "I find critics valuable as interviewers and newsmen; artistic valuation I find myself a very competent judge of" (Peter Wendt, Hellerup, Denmark). "In general, critics have no influence at all upon my personal likes and dislikes, but they do exert a strong influence on my record buying since it is impossible to listen to all the records nowadays" (Robert Evans, Forest Hills, N.Y.). "In cases where it is a new artist whose album they are reviewing, the critics have considerable influence" (Rendel Hagopian, Bloomfield, N.J.). "I buy and listen to what *appeals* to me, the same as I do in paintings" (Dr. Margaret Reid, Suffolk, Va.). "I have bought many records on the strength of reviews only to find that they weren't what I like . . . I do not finally like or dislike any given record because of what the critics say" (Dr. Harold S. Hay, Somerset, Pa.).

Finally, Question 20: "Do you have home equipment to play (a) regular monophonic tapes, (b) stereo tapes, (c) stereo records?" Though the respondents who filled in "none" as their present answer numbered 57½ percent, it seems sure that by the end of 1960, this figure will have slipped well below 50 percent. As things stood when readers took up their pens, less than a third could play stereo records (32 percent), while 26 percent could play monophonic tapes, and only 7 percent were fitted for stereo tape.



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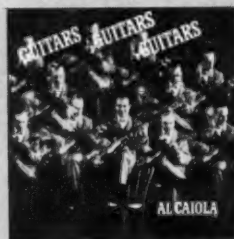
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# DOWN BEAT'S COMBO DIRECTORY

*Down Beat* is offering for the first time a complete jazz combo directory with personnels.

The field of small-band jazz has reached a point where many of the groups are, in essence, all-star combinations. Many sidemen in a combo are jazz names in their own right; they frequently record and lead groups billed under their own names.

Such personnels are subject to frequent changes, sometimes from job to job. It's possible even to find some of the same men appearing in two groups at the same time. Hence, names of members of bands listed here are accurate only as of the time of compilation.

To help club operators and other buyers select groups to hire, we have included each group's current booking affiliation, its recording affiliation and a representative LP (not necessarily the latest record but one easy to obtain) and a word about the style of music or general appeal of each.

Many of the groups listed work almost exclusively on the New York jazz-club circuit. It is hoped that the information in the directory will stimulate country-wide interest in them.

## AGENCY DIRECTORY

Here is a list of the major agencies in the country that book jazz combos, their addresses, and abbreviations used in the accompanying list of performers. The abbreviation Ind. stands for independent and means the performers so designated handle their own bookings.

### WILLARD ALEXANDER, INC. (W.A.)

Willard Alexander, president.  
Rudy Viola, manager of jazz combo department.  
425 Park Ave.  
New York 22, N.Y.  
PLaza 1-7070.

333 N. Michigan Ave.  
Chicago, Ill.  
CEntal 6-2395.

30½ Highland Park Village  
Dallas, Texas.  
Lakeside 6-8601.

### ASSOCIATED BOOKING CORP. (ABC)

Joseph Glaser, president.  
745 Fifth Ave.  
New York 22, N.Y.  
PLaza 9-4600.

203 N. Wabash Ave.  
Chicago, Ill.  
CEntal 6-9451.

8619 Sunset Blvd.  
Hollywood 46, Calif.  
CRestview 1-8131.

### DUMONT ORCHESTRA BOOKING AGENCY (Dumont)

Wilbur DeParis.  
55 W. 19th St.  
New York 11, N.Y.  
ORegon 5-2555.

### GENERAL ARTISTS CORP. (GAC)

Pat Lombard, president.  
640 Fifth Ave.  
New York 22, N.Y.  
Circle 7-7543.

8 S. Michigan Ave.  
Chicago, Ill.

2105 Commerce  
Dallas, Texas.

9650 Santa Monica Blvd.  
Beverly Hills, Calif.

### HUROK ATTRACTIONS, INC. (Hurok)

Sol Hurok.  
730 Fifth Ave.  
New York 22, N.Y.  
Circle 5-0500.

### INTERNATIONAL TALENT ASSOCIATES (ITA)

Bert Block and Larry Bennett.  
527 Madison Ave.  
New York 22, N.Y.  
PLaza 1-3344.

### MUSIC CORP. OF AMERICA (MCA)

Jules Stein, chairman of board.  
598 Madison Ave.  
New York 22, N.Y.  
PLaza 9-7500.

430 N. Michigan Ave.  
Chicago, Ill.

9370 Santa Monica Blvd.  
Beverly Hills, Calif.

105 Montgomery St.  
San Francisco, Calif.

Union Commerce Bldg.  
Cleveland, Ohio.

2102 N. Akard St.  
Dallas, Texas.

837 Book Tower  
Detroit, Mich.

9 Newberry St.  
Boston, Mass.

Northwestern Bank Bldg.  
Minneapolis, Minn.

### ORCHESTRAS, INC. (OI)

Bill Black, president.  
332 S. Michigan Ave.  
Chicago, Ill.

### LOU POSEY (Pósey)

Suite 99, Broad Lincoln Hotel.  
631 E. Broad St.  
Columbus 15, Ohio.

### SHAW ARTISTS CORP. (SAC)

Milt Shaw, president.  
565 Fifth Ave.  
New York 17, N.Y.  
OXford 7-7744.

203 N. Wabash Ave.  
Chicago, Ill.  
RAndolph 6-0130.

9033 Wilshire Blvd.  
Hollywood, Calif.  
CRestview 1-7294.

### WOODROW MUSIC MANAGEMENT (Woodrow)

Abe Turchen, president.  
200 W. 57th St.  
New York 19, N.Y.  
Circle 5-3715.

## JAZZ COMBO DIRECTORY

### CANNONBALL ADDERLEY QUINTET

ABC; Riverside ■ RLP 12-311, S LP 1157  
*Cannonball in San Francisco*. Julian (Cannonball) Adderley, alto saxophone; Nat Adderley, cornet; Barry Harris, piano; Sam Jones, bass; Louis Hayes, drums. Organized in November, 1959, this group has proved to be one of the most popular in modern jazz. Its style is characterized by solid, swinging hard blowing.

### HENRY ALLEN QUINTET

ABC; RCA Victor ■ LPM 1644 *Bread, Butter, and Jam in Hi-Fi*. Henry (Red) Allen, trumpet; Buster Bailey, clarinet; Jimmy Buxton, trombone; Sam Price, piano; Solomon Hall, drums. Long-time jazzman Allen's quintet has been playing New York City's Metropole cafe for the last eight years.

### MOSE ALLISON TRIO

SAC; Prestige ■ 7152 *Creek Bank*. Mose Allison, piano; Art Mardigan, drums; plus bass. Allison is noted for his singing the blues, with his piano accompaniment. He recently signed a Columbia Records contract.

### PETER APPELYARD QUARTET

ITA; Audio Fidelity ■ 1901 *The Vibe Sound of Peter Appleyard*. Peter Appleyard, vibes; Bill Rubenstein, piano; plus bass, drums. The popular British-born vibist has won favor as an excellent alternate combo in jazz rooms and a lead attraction in supper clubs.

### LOUIS ARMSTRONG ALL STARS

ABC; Decca ■ DL-8741 *Louis and the Good Book*. Louis Armstrong, trumpet; Barney Bigard, clarinet; Trummy Young, trombone; Billy Kyle, piano; Mort Herbert, bass; Danny Barcelona, drums. The world-famous Armstrong combo remains active full time. It has been a top draw with varying personnels, since 1948.

### GEORGIE AULD QUARTET

GAC; Top Rank ■ 306, ■ 606 *Melody Lingers On*. Georgie Auld, tenor saxophone; plus three rhythm. Veteran saxophonist Auld has been recording as a featured artist with many groups and is available for bookings in jazz spots.

### PAUL BARBARIN SEXTET

Ind.; Atlantic ■ 1215, ■ 1215 *New Orleans Jazz*. Paul Barbarin, drums; plus trumpet, trombone, three rhythm. A former drummer with Louis Armstrong's big band, Paul has been leading his own group for a decade. Most of the

*Continued on Page 41*

# OUT OF MY HEAD



BY GEORGE CRATER

I don't know . . . I sorta dig Hyman R. Fenster . . .

I woke up in the middle of the afternoon the other day with a horrible nightmare . . . I was an a&r man supervising a date featuring Ornette Coleman, Don Cherry, Cecil Taylor, Garry Moore, Ken Nordine, Gunther Schuller, Jimmy Giuffre, Sun Ra, John Lewis, Tony Graye, Bobby Darin, Teo Macero, Moondog, Charlie Mingus, Leonard Bernstein, Frances Faye, John Cage, Leon Merian, Yusef Lateef, Sally Sweetland, Kenneth Patchen, Jose Melis, Teddy Charles, Bill Russo, Owen Engel, Freddie Stewart, and Zoot Sims. It was called *The Jazz Soul of Snake Pit*.

Why doesn't George Shearing form a jazz group?

For years now, jazz on New York radio has been as plentiful as night-club men's room without attendants. For some reason, everybody got hip at the same time. As of yesterday, in New York you can hear jazz on shows headed by Symphony Sid, Mort Fega, Les Davis, Billy Taylor, John S. Wilson, Gunther Schuller, Leonard Feather, Martin Williams, Dom Cerulli, Cannonball, Sid McCoy, George Shearing, Ira Gitler, Nat Hentoff, and Chris Borgen. The way I figure it, I'll dig the show that gives Green Stamps . . . or Cyd Charisse . . .

It seems Marshall Brown really started something when he formed and nursed his Farmingdale high school band. There's now a great interest in exposing our youthful musicians to jazz playing. I now hear that Clem De Rosa has organized a pretty swinging group composed of grammar school students. I really believe in this concept; interesting our youth in good jazz music while they're *really* young. Unfortunately, I feel no one's really started the kids off early enough. I think we should get the kids swinging *before they're born*. For that reason, I've been commissioned to organize a band of pregnant girl jazz musicians to open next year's Newport Jazz festival. Ex-Phil Spitalny band members who've *settled down* may write either Bob Brookmeyer (the band's contractor) or myself c/o Junior's . . .

Why doesn't *Down Beat* get Ira Gitler to write a humor column to take my place when I make the vacation scene?

You know, the more I look over what I just wrote about organizing a band of pregnant girl jazz musicians, the less startling or revolutionary it seems. After all, if I organized a band of pregnant male jazz musicians, aside from being highly impractical and tedious work, I'd be put down for commercializing Newport! It's an interesting thought though . . . Would they outdraw Pat Suzuki? Oh, well . . .

Why doesn't Hyman R. Fenster join the Writer's Guild of America?

Sid Bernstein, producer of the upcoming Atlantic City

Jazz festival, slightly panicky about the success of such a huge adventure, is *adding* acts to the already-strong bill of Basie, Miles, Horace, Getz, Lambert-Hendricks-Ross, Dinah Washington, Ray Charles, Dakota, and Jamal. Late starters are rumored to be Adolf Hitler, Tab Hunter, Dick Clark, the new vocal group; Truman, Faubus, and Daisy Bates; Bishop Fulton Sheen; Pat Suzuki; Beverly Aadland; Bernard Baruch; Redd Foxx; Frances Rafferty; Mike Stokie; Buster Crabbe; *Judge* Crater; Princess Margaret Rose; Mickey Mantle; Mickey Cohen; J. Edgar Hoover; Howdy Doody; Tony Graye; Fidel Castro; Fulgencio Batista; George Raft; Irv Kupcinet; Roddy McDowell; Charlie Weaver; Frank Costello; Andy and the Bey Sisters; Pee Wee Marquette; Helmut Dantine; Evelyn Rudie; Polly Adler; Joe DiMaggio; Arthur Miller; Chester Morris; Slim Gaillard; Carl Sandburg; Gov. Earl Long; Hyman R. Fenster, and Patato . . .

Frank Rehak and his new airplane have been hired by Junior for several low-level bombing missions on Charlie's tavern. Charlie is reportedly negotiating with the U.S. government for 52nd Street's first Nike installation.

Why doesn't Benny Goodman *adopt* Sol Yaged?

Latest books of interest to musicians:

1. *Mingus Shrugged*.
2. *May This House Be Safe from Fuz*.
3. *Inside Birdland*.
4. *Monk Says the Darnedest Things*.
5. *Lady Chatterley's Bass Player*.

Maybe that band-of-pregnant-male-jazz-musicians scene would make it . . . I'll have to ask Nat Hentoff about that. . .

## deebee's scrapbook # 36



"But baby, all I remember is Frank saying, 'Let's stop for a taste after the gig . . .'"

Ed Sherman

# in review

## ● RECORDS

## ● JAZZ RECORD BUYERS GUIDE

## ● BLINDFOLD TEST

## ● CAUGHT IN THE ACT

Records are reviewed by Don Henahan, Don DeMicheal, Ralph J. Gleason, Ira Gitler, Barbara J. Gardner, John A. Tynan, and John S. Wilson.

Reviews are initiated by the writers.

Ratings are: ★★★★★ excellent, ★★★★ very good, ★★★ good, ★★ fair, ★ poor. **M** means monaural, **S** means stereo.

## CLASSICS

### Vernon Duke

■ **VERNON DUKE**—Contemporary (Composers Series) C-6004: *String Quartet in C; Three Caprices for Piano; Variations on an Old Russian Chant for Oboe and Strings; Surrealist Suite*.

Personnel: Duke, piano; Roth Quartet (Peri, Roth, Thomas Marroco, Laurent Halleux, Cesare Pascarella); Bert Gassman, oboe; Roth Chamber players.

Rating: ★★★

Duke (*April in Paris, Taking a Chance on Love*, etc.) formerly composed his more pretentious music under the name of Vladimir Dukelsky, but some years ago decided to become Vernon Duke full time. This disc was recorded under his supervision (the composer is in charge in all releases of this exceptionally interesting series by Contemporary) and is his spit and image in every way.

Duke is the complete eclectic, and while his serious scores reflect essentially an amiable French impressionism, he has taken his inspiration wherever he could get it.

His *String Quartet* (composed in 1956) proves to be facile, immediately digestible, and reminiscent of Milhaud and the Villalobos quartets of a generation ago. *Variations on an Old Russian Chant* (1955) emerges with far more sincerity and strength than anything else on the disc.

The *Surrealist Suite* (1939) and the *Three Caprices* (1944), played expertly by the composer, are rather embarrassing. The *Suite* has flashes of Satie-ish humor, but the *Caprices* are unmitigated cocktail-lounge impressionism. Stop the Muzak, Mr. Duke! (D.H.)

### William O. Smith

■ **WILLIAM O. SMITH**—Contemporary (Composers Series) C-6001: *String Quartet; Capriccio for Violin and Piano; Suite for Violin and Clarinet*.

Personnel: Amati String Quartet (Jeanette Violin, Mary Laporte, Maxine Johnson, Marie Manahan); Nathan Rubin, violin; Andre Previn, piano; Smith, clarinet.

Rating: ★★★★★

As plain Bill Smith, the composer profiled here played the clarinet with Dave Brubeck; as William O. Smith, he turns out pungent, invariably imaginative contemporary scores if this collection is a fair indication.

Smith's allegiances are not only split between jazz and traditional, formalistic music but (even more seriously) also between the relaxed charm of Milhaud and the intensity of Roger Sessions. (Smith studied with both, which is somewhat like having fought both for the Blue and the Gray.)

The *String Quartet* (composed in 1952)

is dedicated to Milhaud and moves as gracefully as the dedication would indicate. Smith, however, has other things on his mind besides being charming, and there is an undercurrent of purpose in each work. He uses instruments like a master, and especially in the *Capriccio for Violin and Piano* (1952) goes beyond craft and coloristic effects and makes important music.

The *Clarinet Suite* (1952), dedicated to Benny Goodman, is a dazzling tour de force by the composer and his soloists and stands up well on rehearsals. (D.H.)

### Ravel/Debussy

■ **RAVEL** *String Quartet in F*; **DEBUSSY** *String Quartet in G Minor, Op. 10*—RCA Victor LM-2413.

Personnel: Juilliard String Quartet (Robert Mann, Isidore Cohen, Raphael Hilyer, Claus Adam).

Rating: ★★★

Neither the Ravel nor the Debussy comes off as well as it might. The classicist in Ravel is overemphasized to the point of austerity, which distorts the fact that the Frenchman was, after all, an impressionist, too.

The Debussy, taken at a faster tempo than one ordinarily hears, also is rather clear cut and cool. Performances are technically faultless, however, and if you lean toward the Juilliard view of Debussy and Ravel, do not hesitate to acquire this disc. (D.H.)

## JAZZ

### Albam-Charles-Russo-Macero

■ **SOMETHING NEW, SOMETHING BLUE**—Columbia CL 1388: *Night Crawlers; Tin Roof Blues; Blues for Amy; St. Louis Blues; Swinging Goatshed Blues; Blues in the Night; East Hampton Blues; Davenport Blues*.

Personnel: Tracks 1-4, Bill Evans, piano; Art Farmer, trumpet; Phil Woods, alto sax; Frank Rehak, trombone; Eddie Costa, vibes; Al Cohn, baritone sax; Addison Farmer, bass; Ed Shaughnessy, drums; Manny Albam, leader on tracks 1 & 2; Teo Macero on 3 & 4. Tracks 5-8, Teddy Charles, vibes (also leader on 5 & 6); Bob Brookmeyer, trombone; Hal McKusick, alto sax; Fran Socolow, tenor sax; Donald Byrd, trumpet; Mal Waldron, piano; George Duvivier, bass; Ed Shaughnessy, drums; Bill Russo, leader on tracks 7 & 8.

Rating: ★★★

The unsigned notes state: "This collection was designed to demonstrate the talent of four young composer-arrangers working in that still undefined area of modern music in which jazz meets the more traditional 'concert' forms."

Usually jazz is the loser in these meetings, because although it gives, it doesn't get much in return. Here the results are mixed but interesting. If you object to having the spirit of your blues diluted, as

I do, you will be unmoved by some of the arty trappings.

Each man was commissioned to write one original blues and one arrangement of a well-known blues or, in Charles' case, a blues-oriented pop song. Each also served as conductor for his own two selections.

Good solos abound, but some of them are fragmentary; in their act of titillation they engender listener frustration.

Except in Charles' case, where his extremely successful charting of *Blues in the Night* overshadows his *Goatshed Blues*, the composer outdid the arranger in each instance of self-competition.

While we have heard similar material before from Albam, *Night Crawlers*, a minor blues which utilizes interludes, has a good feeling that is helped by solos from Cohn, Costa, Farmer, and Rehak. Farmer and Phil Woods are effective on *Tin Roof*, but although Albam creates a definite atmosphere through clever voicing, he takes too long to get to the point.

Macero's *Blues For Amy* is the most attractive theme I've heard from him in his idiom of the greater jazz whole. He benefits greatly from Woods' presence as main soloist. Phil again sounds fine on *St. Louis Blues*, but Teo's attempt at an evolutionary exposition (deliberately old-timey at the beginning, swinging in the middle, and dissonantly "modern" at the close) is forced and smacks of the dabbler. He states, "With this composition by W. C. Handy, I've just tried to have fun." It is not amusing, especially the ending.

*Goatshed's* theme is trite and the backgrounds for the soloists are not very inspired either. *Blues in the Night* is another story. Charles really has given us a perfect example of creative arranging or recomposition. The leader plays well in a short solo and Donald Byrd is outstanding.

Russo sets a pastoral mood in his minor-keyed *East Hampton Blues* and maintains it even when Duvivier's bass and Shaughnessy's brushes commence to swing. The solos are woven into the fabric of the composition here.

Brookmeyer's warm sound and the arrangement contribute to open *Davenport Blues* effectively, but it is the continuity of the soloists' thoughts and feeling that is its best feature. Russo's melancholy ending seems incongruous, as if some of his ideas from *East Hampton* were left over.

Outside the composers' realm, two things stand out in this set: the further



evidence of Donald Byrd's maturity; and the fact that Eddie Shaughnessy is one of our most musical, excellent, and underrated drummers. (I.G.)

#### Dave Brubeck

■ SOUTHERN SCENE—Columbia CL 1439: *Oh Susanna; When It's Sleepy Time down South; Little Rock Getaway; Jeannie with the Light Brown Hair; Deep in the Heart of Texas; At the Darktown Strutters' Ball; Nobody Knows the Trouble I've Seen; Happy Times; Darling Nellie Gray; Southern Scene.*

Personnel: Brubeck, piano; Paul Desmond, alto saxophone; Eugene Wright, bass; Joe Morello, drums.

Rating: ★★½

There seems to be two sides to the Brubeck coin—one is the experimenter, which according to some, doesn't make it; the other reflects a let's-just-play attitude, which, I think, *does* make it. Happily, this album is in this warm and very human category.

It is similar to the *Gone with the Wind* effort but lacks the rapport of its predecessor. I get the feeling that this was done rather hurriedly, without much forethought; all tracks but *Scene* sound like they were worked out in the studio.

The big question in many persons' minds is: Does Brubeck swing or doesn't he? It depends on how you define "swinging"—there's more than one way, you know. I feel that he *can* swing but often doesn't. This LP has both swinging and unswinging parts. For instance, the piano choruses on *Sleepy Time* and *Jeannie* are inventive and light, and most listeners would find no fault with them; but on the other hand, some of the tracks are filled with Brubeck in a heavier mood. Whether these ponderous passages swing is an open question; but one thing is certain: this is the way the man honestly feels it, something that a lot of conforming funkists can't say. I find these heavy passages a bit overt but certainly full of life and guts.

Desmond, who's on only half the tracks, plays beautifully. His understated eroticism glows especially on *Sleepy Time* and *Scene*. The lightness and subtlety of his alto work is the perfect foil for the Brubeck piano.

On *Texas* and *Susanna*, Morello once again shows that he is not just one of the best-equipped drummers technically but that he also is probably the wittiest in the business. This guy should write a jokebook for drummers—it'd be a best-seller.

Supporting all the others is Wright, a quiet and unassuming but indispensable part of the whole. He's featured in his own *Times*; however, his forte is not solo but section work.

All in all, this release is like a picnic—some distractions but fun. (D.DeM.)

#### Joe Castro

■ GROOVE FUNK SOUL—Atlantic A-1324: *Groove Funk Soul; Yesterdays; Day Dream; It Could Happen To You; Play Me the Blues; That's All.*

Personnel: Castro, piano; Teddy Edwards, tenor saxophone; Leroy Vinnegar, bass; Billy Higgins, drums.

Rating: ★★

Another lovely little piano date with friends. Adding the broad, boisterous tenor of Teddy Edwards to the trio was a neat trick, but it doesn't work. Castro still remains a lyrical mood pianist and when he can achieve the unadorned simplicity and suspense that is exhibited on *That's All*,

one wonders why the hue and cry for *Groove Funk Soul*. Edwards' *Play Me the Blues* almost makes it, but then comes this seasick feeling of rocking and rolling.

It would be incorrect to suggest that Edwards has a definite tone quality. He has two. One is deep, throaty, and gutty, as on *Play Me the Blues*. The other is shallow and thin, almost without emotion. This tone pierces through *Yesterdays*. Throughout them both run the heavy drag toward rhythm and blues.

Actually, without Edwards, the trio would sound like any other pretty mood date. Conversely, with another rhythm section, Edwards perhaps would produce another of those rollicking dates critics pan and the public buys.

Truthfully, the name also threw me. But *Castro* notwithstanding, there is not much jazz revolution to take to the hills about here. (B.J.G.)

#### Johnny Dankworth

■ ENGLAND'S AMBASSADOR OF JAZZ—Roulette 52040: *Tribute to Chauncey; Slo Twain; Sunflower; Dauphine Blues; Honey-Dew Melon; Joe and Lol; International; Kool Kate; Specs Yellow; Desperate Dan.*

Personnel: unidentified.

Rating: ★★

Despite its good notices in England and the respectable showing it made over here

last summer, the Dankworth band has not yet shown much reason for acclaim on the records that have been released in this country.

The band heard in this collection (there is no indication of when the recordings were made nor is any personnel given) is well drilled and shows the influence of the Basie band of the '50s. But it is an uneven group, which can create bright, crisp solos, produce smooth section work and play with fluid ease on some numbers, and then get bogged down in heavy, overarranged lumpiness.

The material is all original, written by Dankworth, two sidemen, and a staff arranger, and derives from Basie and Ellington, who have had a firm grip on Dankworth through most of his career.

Although the band itself lacks an identifiable character of its own on this disc, the unidentified soloists—particularly the pianist, a trombonist, and a tenor saxophonist—do have character. Dankworth, a gracefully unobtrusive leader, plays alto in his customary clean, lightly swinging style. (J.S.W.)

#### Wilbur Harden

■ TANGANYIKA STRUT—Savoy 12136: *Tanganyika Strut; B.J.; Anebac; Once in a While.* Harden, flugelhorn; John Coltrane, tenor sax.

## JAZZ RECORD BUYER'S GUIDE

For the benefit of record buyers, *Down Beat* provides a listing of jazz and vocal LPs rated four stars or more during the preceding five-issue period. LPs so rated in this issue will be included in the next listing.

★★★★★

Sidney Bechet in Concert at the Brussels Fair (Columbia CL 1410)  
Ray Charles-Lightnin' Hopkins, *Riot in Blues* (Vocal) (Time 70008)  
Red Garland at the Prelude (Prestige 7170)

Jon Hendricks-George Russell, *New York, N. Y.* (Decca DL 79216)  
Billie Holiday, *The Unforgettable Lady Day* (vocal) (Verve MG V-8338-2)

Quincy Jones, *The Great Wide World of Quincy Jones* (Mercury MG 20561)

Gerry Mulligan Meets Ben Webster (Verve MG Vs 6104)

Abbey Lincoln, *Abbey Is Blue* (Riverside 12-308)

Lester Young, *Going for Myself* (Verve MG V 8298)

★★★★½

Freddie Redd, music from *The Connection* (Blue Note 4027)

★★★★★

Red Allen Meets Kid Ory (Verve MG VS 6076)

Duke Ellington-Johnny Hodges, *Side by Side* (Verve MG-VS 6109)

Curtis Fuller, *Blues-ette* (Savoy MG 12141)

Jimmy Heath, *The Thumper* (Riverside RLP 12-314 and 1160)

Harold Land, *The Fox* (Hifijazz J612)

*The Modern Jazz Disciples* (New Jazz 8222)

Jelly-Roll Morton Plays and Sings (Riverside RLP 12-133)

Oscar Peterson, *Swinging Brass with Oscar Peterson* (Verve MG V-8364)

Mavis Rivers, *Hooray for Love* (Vocal) (Capitol T 1294)

*This Here Is Bobby Timmons* (Riverside RLP 12-317)

Tommy Turrentine (Tim T/70008)

Bob Wilber, *The Music of Sidney Bechet* (Classic Jazz CJ 5)

Lem Winchester-Benny Golson, *Winchester Special* (New Jazz 8223)

Joe Williams, *That Kind of Woman* (Roulette 52039)

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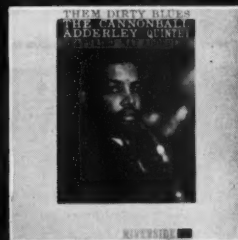
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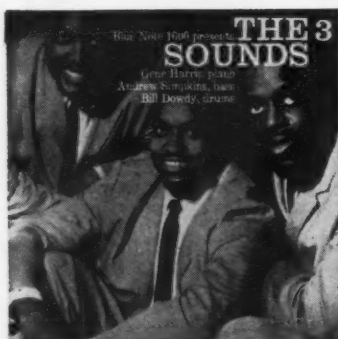
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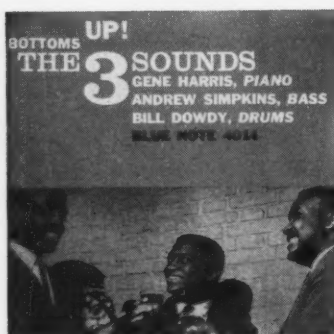
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**Blue Note Records Inc.**  
43 West 61st St., New York 23, N. Y.

ophone; Curtis Fuller, trombone; Tommy Flanagan or Howard Williams, piano; Ali Jackson, bass; Art Taylor, drums.

Rating: ★★

This is primarily for adherents of the Coltrane-can-do-no-wrong school. There is not much else to recommend these four long, trudging tracks.

Harden, varying between a flaring, driving attack and a spare, staccato style in the manner of Clark Terry, provides a few enlivening moments. But Fuller's potentially spirited trombone is moribund while Coltrane runs his shrill scales to little purpose. Although *Once in a While* is taken at the dismal treacle tempo favored by groups such as this for ballads, it gives Coltrane the basis for playing his only effective solo in the set. (J.S.W.)

### Willis Jackson

COOL "GATOR"—Prestige 7172: *Keep on Ablowin'; How Deep Is the Ocean?; On the Sunny Side of the Street; Blue Strollin'; The Man I Love; A Smooth One.*

Personnel: Jackson, tenor saxophone; Bill Jennings, guitar; Jack McDuff, organ; Alvin Johnson, drums; Milt Hinton, Wendell Marshall, or Tommy Potter, bass. Track 1: Buck Clark, conga drum.

Rating: ★★

If you've ever lived in the South or the border states, you may know there's a style of playing tenor, which, for lack of a better name, can be called southeastern. It's a warm, extrovertish way of playing that can rock you off your chair. There's nothing obscure or subtle about it—everything is laid right on the line. This southeastern school is deeply bound up with blues and afterbeats. Gator Jackson sounds like he's an honor student.

Although his playing has definite shades of latter-day Lester Young, and he makes a valiant attempt to be restrained, the south wins out. The best example is *Man I Love*, which starts as a ballad and ends up bordering on go-go-go exhibitionism.

I found Jennings the most interesting soloist on the date. His Al Casey-ish approach shines through on every track, most brightly on *Strollin'*.

All three bassists play well, maybe Marshall a little better than the others, and with McDuff and Johnson they get a good if somewhat heavy beat going.

Recommended to those who like their jazz warm and to the point. (D.DeM.)

### Memphis Slim

THE REAL BOOGIE WOOGIE—Folkways FG 3524: *Walkin' the Boogie; Cow Cow Blues; Jefferson County Blues; Four O'Clock Blues; Mister Freddie; Trouble in Mind; 44 Blues; 88 Boogie; Sail On Blues; Down Home Blues; Down That Big Road; Roll and Tumble; Crowing Rooster Woman Blues Boogie.*

Personnel: Memphis Slim, piano, vocals.

Rating: ★★½

As a boogie-woogie pianist, Memphis Slim is no Meade Lux Lewis nor is he a Jimmy Yancey, to whom he is much closer in style. There are some amateurish wrong notes, erratic meter, etc., yet Slim, in his own unaffected, untutored way, is soul-warming and ingratiating.

He proves that boogie woogie did not die at the hands of Frankie Carle and Jack Fina and like any idiom within jazz, it can be valid if the individual performance makes it so.

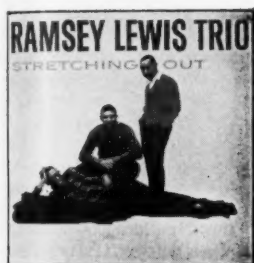
Boogie woogie is still just blues, and Memphis Slim is well versed in that department. As Peter Chatman (his real name), he is known as the composer of



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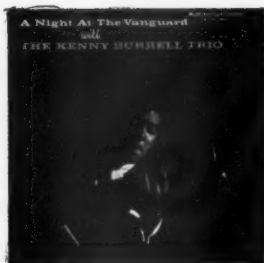
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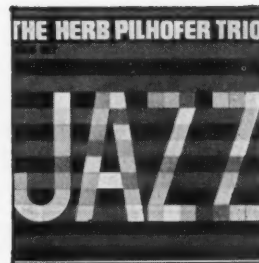
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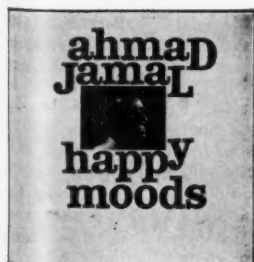
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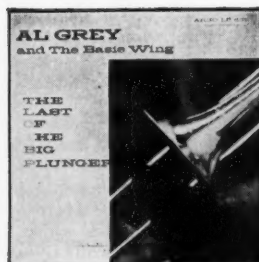
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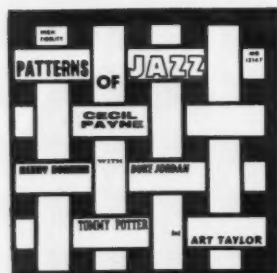


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Every Day and *The Comeback*, which Joe Williams and Count Basie popularized. In this album, he wrote 10 of the selections, including the last two tracks, which are vocals.

A lot of the "originals" could have just as well been marked Traditional. *Crowing Rooster*, written with Lonnie Johnson, shows Slim as the fine blues singer he is. Up to now, his piano has served mostly as an accompaniment to his singing on records. In *The Real Boogie Woogie* it stands well on its own despite the obvious flaws.

The notes by Charles Edward Smith are in booklet form and give much valuable information on Slim and boogie woogie. (I.G.)

### Joe Newman

**COUNTING FIVE IN SWEDEN**—World Pacific WP-1288: *Slats*; *Cute*; *Feather's Nest*; *The Sleeper*; *Ballad Medley* (*Easy Living*; *September Song*; *Don't Blame Me*); *When The Saints Go Marching In*.

Personnel: Newman, trumpet; Frank Wess, tenor and flute; Al Grey, trombone; Nat Pierce, piano; Eddie Jones, bass; Sonny Payne, drums; Putte Wickman, clarinet, track 6.

Rating ★★

To our secluded southern swingers who may never see this album, because of the non-apartheid cover photo, I submit this review.

Here is the pocket edition of the Basie Band with Nat Pierce on piano. Recently these and other Basieites have been pulling out of the big cushiony sections and recording as small groups. They needed to. This 1958 recording reflected that need. If ever a recording highlighted contradictions, this is it.

These men know their lessons well, the arrangements are in the main good, and their blend and sympathetic approaches to their task are consistently even.

So far as conception and the search for originality are concerned, we have something else again. Things have been happening with music lately. Things that young trombonists, trumpeters, and tenor men have arrived at through endless nights of trial and error. This experimentation has been denied these men and its omission is devastating. The exception is Al Grey, who comes off fresh and captivating as well as musical. It is interesting to note that he had only recently joined the band at the time.

Make no mistake, these men are still bosses in many quarters. *The Sleeper* is deceiving in its big-band power and fullness. *Slats* is precise and clean; and *Cute* is still as, well, cute as the big-band arrangement. Everybody has a ball on *Saints* and Newman vocally illustrates why he is a trumpet player instead of a singer. Somehow I have the eerie premonition of a younger group of all-stars swinging *Slats* or *Sleeper* with the same happy, retrospective abandonment.

There are individual moments of peak and historic performance. Shades of Sweets Edison peek through on much of Newman's muted work; yet here he is recorded as an important link between the Edisons and the Morgans of the trumpet.

The sensitive facility of Frank Wess is graphically illustrated. His flute stint on *Cute* is shot through with airy humor and

feeling. His classic tenor on *Easy Living* and his driving solo on *Saints* are rewarding. Grey throughout gives us the thinking man's trombone.

Sonny Payne was even then a big-band drummer, but he is effective in driving the group on the up-tempo tunes, and he wisely relies on his brushes when in doubt.

Eddie Jones has grown tremendously since this recording. Here he is a bass player neither red hot nor lukewarm nor cold. To point to his most effective work here would serve only to alert the listener to contrasting flaws. Pierce swings almost constantly.

Keeping albums marking the beginnings and ends of eras? Put this one someplace to indicate the time when dynamic, progressive Basieites seemed ready to pass into that obscure realm called good mainstream. (B.J.G.)

### Andre Previn

**TRIO JAZZ: KING SIZE**—Contemporary M-3570: *I'll Remember April*; *Much Too Late*; *You'd Be So Nice to Come Home To*; *It Could Happen To You*; *Low and Inside*; *I'm Beginning to See the Light*.

Personnel: Previn, piano; Red Mitchell, bass; Frank Capp, drums.

Rating: ★★

André Previn is an eclectic with very little of his own to offer. He has picked things up from Hawes, Silver, Freeman, Bill Evans, etc., etc., but instead of integrating them into his own style, he just pastes them on. There are people who work within a general style all their lives but nevertheless manage to express their own personality (e.g., Kenny Drew in the Bud Powell pattern). Others take on new influences, but remain themselves because they utilize characteristics in a way that benefits them rather than cloaking themselves completely in any new style that comes along to capture their fancy (e.g., Benny Golson after hearing John Coltrane). Previn is like the species of snail that doesn't have a shell of its own but wanders around living in other shells. Even when he is not actively playing in someone else's style, his own is amorphous.

*I'll Remember April* shows him to be a victim of rigidity at up tempo. His swing is of a mechanical nature, and when he drops the funky cliché chords to inject a single line, he doesn't say anything with it. His ideas are garden variety.

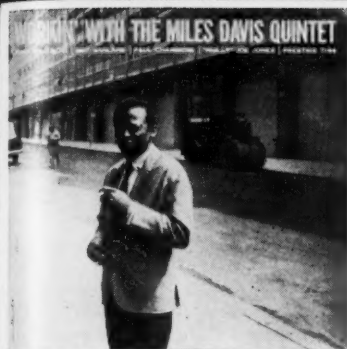
The two blues, *Much Too Late* and *Low and Inside*, begin well enough, but as they go on you keep waiting for something to happen and nothing does, except when Red Mitchell is soloing. He is the really important musician on this date.

*It Could Happen to You* is a pretty rendition of a good ballad but when Previn inserts some obvious Bill Evansisms, it curdles in my ear. It is not the mere fact of borrowing that bothers me but borrowing in the light of all his other diverse stylistic appropriations.

*I'm Beginning to See the Light* is slick, assembly-line manufactured jazz, suitable for the supper clubs of New York's East Side and their ilk, where people don't really listen anyway. Previn's music doesn't require great attention.

I keep getting the feeling that Previn

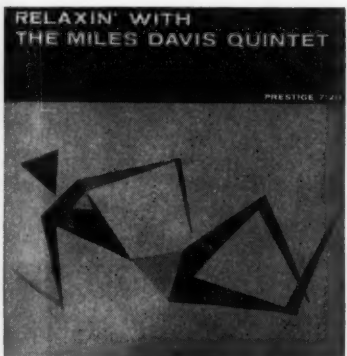
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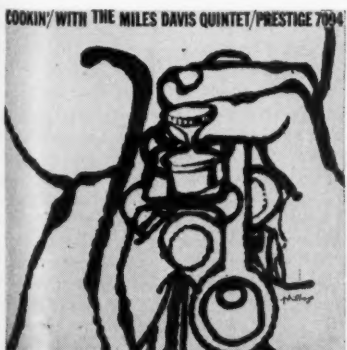
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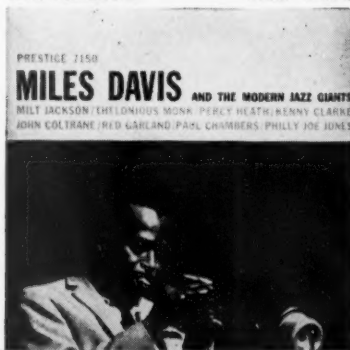
**RELAXIN'** **PRLP 7129**



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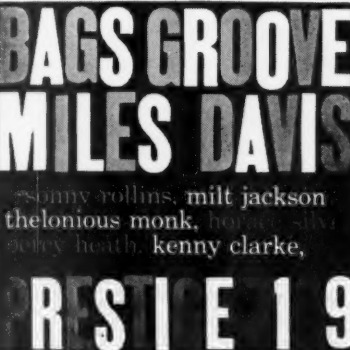
**RED GARLAND AT THE PRELUDE** **PRLP 7170**



**MILES AND THE MODERN JAZZ GIANTS** **PRLP 7150**

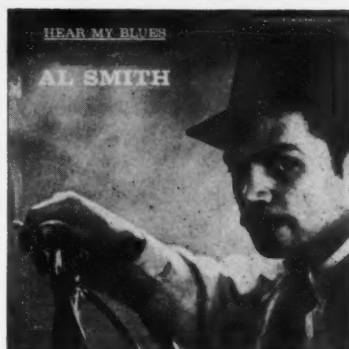


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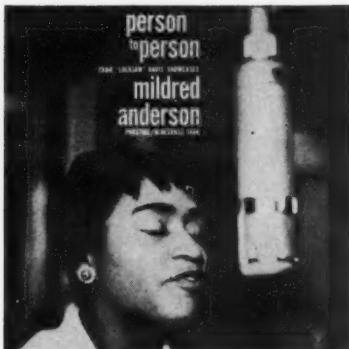
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is trying too hard to play "jazz". On the other hand, I don't hear any inner urge to play coming from him. A great deal of what he does sounds so worked-out, whether it is or not. There is no evidence of the real need to communicate that marks even many a third-rate jazzman. Maybe if he would relax, his own personality would emerge. Would the real André Previn stand up? (I.G.)

#### Jim Timmens

■ HALLELUJAH! SPIRITUALS IN HI-FI BRASS—Victor LPM 2029: *Joshua; Sometimes I Feel Like a Motherless Child; It's Me; Let My People Go; Nobody Knows the Trouble I've Seen; Go Tell It on the Mountain; Swing Low, Sweet Chariot; The Blind Man; Me and Zeke; The Gospel Train; Hold On; I Didn't Hear Nobody Pray.*

Personnel (on various numbers): Al DeRisi, Bernie Glow, Jimmy Maxwell, Ernie Royal, Doc Severinson, Joe Wilder, Joe Ferrante, Mel Davis, Nick Travis, trumpets; Jimmy Cleveland, Urbie Green, Dick Dixon, Sonny Russo, trombones; Ray Alonge, Jim Buffington, Tony Miranda, French horns; Barry Galbraith, guitar; Jay McAllister, tuba; Milt Hinton, bass; Don Lamond, Sol Gubin, Nick Stabulas, drums; Joe Venuto, Doug Allan, percussion.

Rating: ★★

The slick studio big band writing and playing on this disc fall into a relatively pointless twilight zone. These are neither the gutty, swinging big-band performances that might be drawn from spirituals nor do they have the exaltation that could be expected of a straight treatment.

What comes out is a polite, synthetic mixture that is essentially empty and, aside from an occasional solo, uninteresting. Green works up a little steam on *Sometimes I Feel Like a Motherless Child* and Severinson has a brief opportunity to take off on *Swing Low, Sweet Chariot*. (J.S.W.)

#### Teddy Wilson

■ ■ AND THEN THEY WROTE . . . —Columbia CL 1442: *King Porter Stomp; If I Could Be with You; Honeysuckle Rose; Sophisticated Lady; Rosetta; One O'Clock Jump; Sunny Morning; 'Round About Midnight; Artistry in Rhythm; Lullaby of Birdland; Misty; The Duke.*

Personnel: Wilson, piano; Major Holley, bass; Bert Dahlander, drums.

Rating: ★★

The idea behind this album is a good one: the presentation of tunes by a number of well-known pianists ranging in time and conception from Jelly-Roll Morton to Dave Brubeck, as interpreted by Wilson.

The not-so-strange result is that the flavor of the originators is lost—everything comes out Wilson. There's nothing wrong with this, since he is probably the best pianist of the bunch. His gentlemanly approach—firm but never unbridled—lends a dignity to the compositions that in some cases is missing in the original versions.

He seems more at home among the oldsters and his contemporaries than with Monk, Shearing, Garner, and Brubeck. His outstanding solo is on James P. Johnson's *If I Could Be with You*; he plays two excellent choruses marked by warmth and logic.

The thing that makes the modernists' tunes sound strange is Wilson's conception of proper tempo. As is the case with many of the swing era men, he feels tempos a cut above what those who came later feel. If you're used to the slower version of *Midnight* and *The Duke*, Wilson's may make you uncomfortable for a moment, but this man knows what he's about and does it admirably.

Holley and Dahlander are unobtrusive

in their support, except that the time gets a little chunky in places. Holley's solos are usually of the walking variety; Dahlander's of the marching kind. The drum solo on *One O'Clock* bears a strong resemblance to a street beat.

Listening to Wilson is like re-reading a good novel—you know how things will turn out, but you can revel in how the thing is put together. (D.DeM.)

## NEW JAZZ RELEASES

The following is a list of last-minute jazz releases intended to help readers maintain closer contact with the flow of new jazz on records. Reviews will appear in future issues of *Down Beat*.

Bill Black, *Saxy Jazz* (Hi-London M 12002)

Ray Bryant, *Madison Time* (Columbia M CL 1476)

Al Caiola, *Guitars, Guitars, Guitars* (United Artists M UAL 3077, S UAS 6077)

Sonny Clark Trio, *Sonny Clark Trio* (Time M T 70010)

Walter Davis Jr., *Davis Cup* (Blue Note M 4018)

Ray Ellis Orchestra, *I'm in the Mood for Swing* (M-G-M M E3820, S SE3820)

Terry Gibbs Quintet, *Can-Can* (Verve M and S 6145)

John Handy Three, *In the Vernacular* (Roulette M and S R-52042)

Ted Heath Orchestra, *The Big Band Dixie Sound* (London M PS184)

Jonah Jones Quartet, *Hit Me Again* (Capitol M T-1375, S ST-1375)

Beverly Kenney, *Like Yesterday* (Decca M DL 8948)

MJT Plus Three, *Make Everybody Happy* (Vee Jay M 1020)

Billy May Orchestra, *Pow!* (Capitol M T-1377, S ST-1377)

Charles Mingus groups, *Mingus Dynasty* (Columbia M CL 1440, S CS 8236)

Lee Morgan, *Lee Morgan* (Vee Jay M 1019)

Phineas Newborn Trio, *I Love a Piano* (Roulette M and S R-52043)

Horace Parlan, *Movin' and Groovin'* (Blue Note M 4028)

Bill Russo Orchestra, *School of Rebellion* (Roulette M and S R-52045)

Wayne Shorter, *Introducing Wayne Shorter* (Vee Jay M 1018)

Frank Strozier, *Fantastic* (Vee Jay M 1017)

Jack Teagarden Orchestra, *Jack Teagarden, Jazz Maverick* (Roulette M and S R-25119)

Various bands, Les Brown, Stan Kenton, Benny Goodman, Woody Herman, and others, *Swing Again* (Capitol M T-1386, S ST-1386)

Sarah Vaughan, *Dreamy* (Roulette M and S R-52046)

Lovelace Watkins, *The Big, Big Voice of Lovelace Watkins* (M-G-M M E3831, S SE3831)

George Williams Band, *Put On Your Dancing Shoes* (United Artists M UAL 3076, S UAS 6076)

Nancy Wilson, *Like in Love* (Capitol M T-1319, S ST-1319)

# JOHN HAMMOND

## Part I

By Leonard Feather

Aside from musicians themselves, John Hammond is the most important figure in the history of jazz. This can be stated categorically, for a cursory inspection of his 30-year record as a talent scout shows that he has been responsible, in effect, for beginning trends as well as starting innumerable persons on careers.

Through his interest in Benny Goodman and his help in organizing the Goodman band, the swing era was inaugurated. Through his relentless battle against Jim Crow, segregation in jazz was broken down via the Goodman trio and many other mixed groups at a time when this seemed socially impossible. Through his rediscovery of Meade Lux Lewis, a previously neglected piano style, boogie-woogie, became a national fad in the late 1930s.

Hammond's main jazz interests are rooted in the swing style with which he was so long and so closely associated as discoverer and recording supervisor. He is a strong opponent both of traditionalists with inadequate technique (see Record 4) and modernists with too much technique (Record 5).

Following is the first of a two-part test. Hammond was given no information about the records played.



'Probably done in the morning.'

### The Records

1. Quincy Jones. *Airmail Special* (from *The Great, Wide World of Quincy Jones*, Mercury). Porter Kilbert, alto saxophone; Lee Morgan, trumpet; Al Cohn, arranger.

Well, I presume that's *Airmail Special* . . . and I must say I never liked it in the old Jimmy Mundy-Benny Goodman days, and I don't like it much more now. I'd like to comment first on the recording, which has got all sorts of high-end boost and sounds most disagreeable to my ears.

I have no idea who the band is, Leonard—it could very well be Ted Heath—or some foreign band; the soloists were not familiar to me. I found it a reasonably disagreeable specimen; I'll give it 1½ stars.

2. Bill Russo. *Something New, Something Blue* (from *East Hampton Blues*, Columbia). Hal McKusick, alto saxophone; Don Byrd, trumpet; Frank Socolow, oboe; Russo, composer.

That's my idea of Manhattan School of Music jazz. Some of it is extremely well written, but I rather resent both the opening and closing things here . . . It isn't really jazz to me at all. I thought I recognized Phil Woods on alto, and my guess on the trumpet soloist would be—it's in the Clark Terry-Joe Wilder school, I would say; I'm probably very far off. I don't know the name of the tune. Since I haven't heard the record before, I gather that I'm not necessarily supposed to know it.

Because the performance was extremely competent, I'd give this 2½. At the same time, I'd say that I didn't like the thing as a whole, but I did like parts of it. Good oboe player; good musicianship. But the kind of intellectuality that I don't believe belongs in the kind of jazz that I like.

3. Count Basie. *Misty* (from *Dance Along with Basie*, Roulette). Charlie Fowlkes, baritone saxophone; Frank Wess, flute; Frank Foster, arranger.

Of course, this is Erroll Garner's *Misty*, and—I suppose it's a good tune, Leonard, certainly a popular tune. And certainly I don't consider what I just heard to be jazz.

The thing that struck me most about the record is that there's probably a microphone for almost every instrument, so that there's no sense of cohesion, no real dynamics in the record at all. I suppose this is a product of the stereo age, where you have to have this phony thing called separation. As a recording, it didn't come off.

There's very nice playing in it; the baritone could have been one of several people—it didn't have any great distinction. But it's very competent—could have been Gerry. Good flute playing . . . I wouldn't even try to guess who played it, because it could have been almost anybody—the whole thing seemed to have been written. I would say, because it bored me, 1½ stars.

4. George Lewis. *Smiles* (Omega). Lewis, clarinet; Kid Howard, trumpet; Lawrence Marrero, banjo.

Please take it off! . . . Thanks. Well, I listened to 3½, nearly four choruses of that, and you know—it's torture. When it's this bad—I mean, the poor soprano, or clarinet was it, had just one thing to say; the trumpet was consistently flat; the banjo plunked along . . . the tune is written by Lee Roberts, and the only important thing about the tune is that Lee Roberts was the president of the QRS piano roll company. I think the tune came out in 1920, and it offended me then, and it offends me still.

I see no point in this. No stars for the record at all—and as far as guessing who it is, why bother?

5. Benny Golson. *Drumboogie* (from *Groovin' with Golson*, New Jazz). Golson, tenor saxophone; Curtis Fuller, trombone; Ray Bryant, piano; Art Blakey, drums.

Many years ago, Leonard, I think I made the first record of *Rhumboogie* with Gene Krupa's Band. I must say that this is a pretty uninspired performance here. The trombone started off good, and then got kind of, you know, technical . . . I could say the same thing about the tenor, except that the tenor seems to have heard Mr. Coltrane and decided he has to run up and down some scales. He started as if he were basically an excellent musician, but then he became an exhibitionist. Exhibitionism is the one thing in jazz that I have always abhorred. It was true when Louis Armstrong used to hit 150 high notes, and it's just as true when Cat Anderson squeaks; it's true when Krupa goes off on his solos—not only Gene but the hundreds of other drummers who do the same thing. When musicians show off, this ruins the whole ensemble spirit of jazz.

The piano sounded like Ray Bryant on a very off day. Early day, I would say—probably done in the morning. The drums were bad throughout. I'd give that barely one star.

6. Helen Humes. *Trouble in Mind* (Contemporary). Benny Carter, trumpet; Teddy Edwards, tenor saxophone.

The recording was pretty good—much better than the other records you've played so far. I would give this three stars for Helen and no stars for the accompaniment.

## RICH

(Continued from Page 24)

For Buddy is, if anything, even more critical of his own performances than those of others. "I blew the gig," he said brutally.

So sadly he went back to his drums, put together a quintet, and headed out on what he thought was to be a routine road trip. Actually, he was headed for a heart attack.

**B**UT how do you keep Buddy Rich, whom comic Lenny Bruce has characterized as "a Sampson-like swinger", down? The doctors found no answer to that question.

They told Buddy he should give up working for a year. Why not enjoy his home life for a while?

Buddy lives with his wife, Marie, and his daughter, Cathy, in an east side apartment that they are in the process of furnishing with French and Italian antique furniture. Here one sees an entirely different Buddy Rich than the incandescent drummer (the doctors learned at the time of the heart attack that he has an unusually high thyroid count) and the hard bargainer of the music market place. And those who remember Buddy from younger days as a formidable ladies' man, whose name was linked with that of a variety of famous beauties, including Lana Turner, would perhaps be equally surprised. For Rich today is very much the family man. As a father, he is firm, calm, and devoted. The doctors wanted him to stay in that atmosphere and rest.

But less than four months after he was stricken, Buddy was at work again. He organized a new group, a sextet, the membership of which now includes Jimmy Nottingham, trumpet; Willie Dennis, trombone; Seldon Powell, tenor saxophone; Dave McKenna, piano; Earl May, bass; and a 20-year-old vibist from the Bronx named Mike Mariani, whom Buddy discovered.

They began to work dates in the New York area, then opened in April at Birdland.

Why is Rich ignoring doctor's orders? Part of the reason, undoubtedly is money. Much of the money Rich earned as a sideman was sunk into his ventures with his own big band.

He started leading his own big group when the band business was in decline. And the experience gave him a taste of the headaches he had given other bandleaders. Once he hired a name sideman for \$600 a week on a New York City job. When the band prepared to go on the road, the musician demanded \$750. He didn't get it. But Rich lost a great deal of money with his bands as a result of this and similar experiences.

And so Rich has been faced, heart attack or not, with the necessity of earning a living.

But that isn't all of the reason he went back to work. The fact is that Rich just can't stand inactivity.

Some of his friends and well-wishers have been nervous ever since he opened at Birdland. But they will be comforted to know that he is showing signs of good sense, indicating he is well aware that he must take a more relaxed approach to his work while establishing for himself a permanent act. The current sextet seems to promise the best solution possible to the problems of Buddy Rich.

For one thing, it does not present him with the problems that a big band would entail. He can play and at the same time indulge his deep and sincere desire to sing. And so Rich today is optimistic. He's even looking forward to taking the group on a South American tour.

Isn't he worried about the possibility of recurring heart trouble?

"Sure I'm worried," he said. "But all life is a risk. I'd be a lot more scared sitting around the apartment like a caged rabbit."

From Buddy Rich, such an answer seemed inevitable. (db)



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# Caught in the Act

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**VINTAGE '60**, a musical revue presented by Zev Bufman, George Skaff and Max Perkins. Comedy direction and production supervision by Michael Ross. Cast: Barbara Heller, Fay De Witt, Jack Albertson, Dick Patterson, Bert Convey, Sylvia Lewis, Emmaline Henry, Bonnie Scott, Michele Lee, Elyn Plasschaert, Vilma Auld, Musical Smith, Garret Lewis, Larry Billman, Michael Hemingway, and Jim Kason. Written by Jack Wilson, Alan Jeffreys, and Maxwell Grant. Musical direction and orchestrations by Allyn Ferguson. Associate musical director: Skip Redwine. Orchestra personnel: Stu Williamson, trumpet; Paul Horn, sax-flute-clarinet; Bill Hood, saxes-clarinet; Lew McCreary, trombone; Ira Westley, tuba-string bass; Frank Capp, drums.

If there be a "Mort Sahl philosophy" of satire and lampoonery, the point of view sometimes brilliantly set to music and dialog in the new revue, *Vintage 60*, might well stem from the comedian's outlook on our lives and times.

This spirit of hip irreverence toward sacred cows, morals, and mores, permeates the entire production. Some of the bits and numbers are weak, however, and should be trimmed out before the show hits Broadway, as seems inevitable. Musically, the standard is uniformly high throughout, thanks in large measure to the work of orchestrator Ferguson and to the intelligent performance of his band of first-rate jazz musicians.

While highspots in the show are many, two devastating satires clearly hit home with opposite topicality. Closing the first act is a malevolent fantasy on Richard Nixon and the 1960 Republican convention ("sponsored by the United States Mint, makers of money"). It is suggested to Republicans that they break early for intermission before this routine hits the boards.

Dick Patterson, who has the "title role" in the Nixon skit, is brilliantly effective as Frank Sinatra in a number titled *The Man*. Though he bears little facial resemblance to Sinatra, Patterson magically evokes the Thin One's essential personality with just a hat and cigar-

ette as props. His stance, delivery of spoken lines, and especially his singing of *All the Way*, is a remarkable piece of mimicry.

The Sinatra number is loaded with frequently hair-raising lines. Patterson pauses in mid-song to make reference to "some of the good work the Mafia is doing." As worshipful members of "the Clan," Bert Convey ("Dean Martin"), Larry Billman ("Peter Lawford") and Bonnie Scott ("Shirley McLaine") provide the appropriate adoration of The Man and sing his praises in a chorus with such lines as, "He's the one star in the firmament that's permanently lit. He's the fair-haired boy of the syndicate . . ." Nuff said.

Other standouts in the revue include a deliciously precious ribbing of Noel Coward by Jack Albertson, *Here I Am*, which Albertson concludes with a rose in his teeth; Fay De Witt's performance of *Dublin Town*, a fetching number affording her opportunity to show off considerable talent as singer and comedienne.

While much of this revue is distinctly "Hollywood" in material and thus possibly a little provincial (sic) for Broadway tastes, it is one of the freshest, most consistently entertaining, and musically interesting shows in years.

—John Tynan

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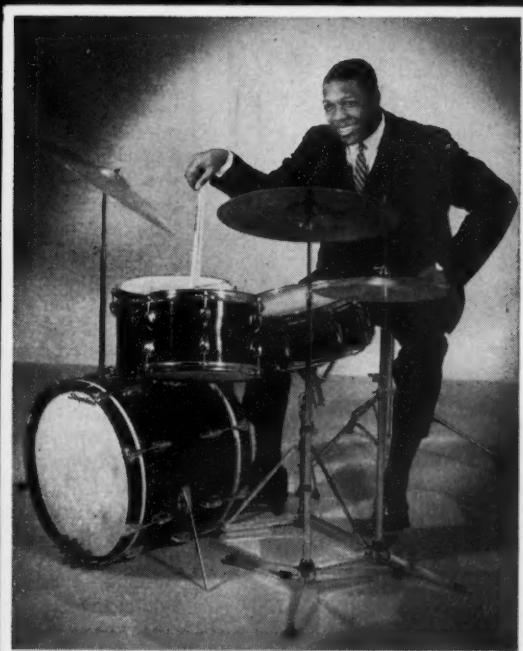
### RUDY COLLINS

with

### HERBIE MANN

Rudy Collins was born in New York and has worked in and about that area for years. He assisted Kai Winding (the J. & K. group) in the 1956 Newport Jazz Festival, as well as Carmen McCrae and Dinah Washington on other occasions. Rudy is now with the ultra-modern flutist, Herbie Mann, who in a short period of time has climbed to the top ranks of the jazz critic's reviews.

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Duke Ellington's Washingtonians obtained their first cabaret job in New York City through the efforts of a singer named Ada Smith, who was from Washington. Ellington had played accompaniments for her in Washington and the other members of his small band had met her at parties.

Miss Smith had a mop of red hair that already had won her the name Bricktop. She was about 28 years old in 1923 and had some powerful connections in Harlem. When Ellington came up from Washington and was having a hard time finding a job for himself, Sonny Greer, Arthur Whetsol, Otto Hardwick, and Elmer Snowden, it was Ada who went to Barron Wilkins and told him they needed a job and he would have to give it to them.

Wilkins, an important figure in Harlem, owned Barron's, which was at that time the uptown bright spot. Bricktop was singing there, and convinced Wilkins he should let his regular band go and hire the boys from Washington. The Washingtonians played Barron's for a few months under the nominal leadership of banjoist Snowden. Ellington took over when they discovered that Snowden, as their business representative, had paid himself a little more than the others were getting. Freddie Guy took over the banjo chair for the rest of the six months at Barron's.

Bricktop went to Paris in 1924, and two years later opened her famous club at 52 Rue Pigalle. It was advertised as an American bar (open all night) and featured good drinks, the best of food, and dancing to jazz.

Bricktop's became a focal point for all the American jazz musicians who found themselves in Paris during the '20s and '30s. Frequent visitors included Sidney Bechet, Louis Armstrong, Teddy Hill, and a long list of jazz pianists who played the spot—Fats Waller, Garland Wilson, Herman Chittison among them.

Hardwick left his alto saxophone chair with Ellington's band in 1928 to go to Paris on his own. While there, he helped produce the dance music at

Bricktop's for several months. When he returned to the United States and to Ellington's band, he regaled the boys with stories of the parties at Bricktop's club.

In 1929, Ada married Pete Duconge, a clarinetist from New Orleans who was living in Paris. Duconge played with Louis Armstrong's band in 1934 and recorded on the *Louis in Paris, 1934* album made for a French label and later released in this country by Vox Records.

The musician and Bricktop have been separated for many years, and Duconge is reported currently to own a club in Harlem.

When the Ellington band got to Paris for the first time in 1933, Bricktop threw a party in her club. The most impressive item of the evening was the huge bottle of champagne, taller than any of the musicians, that was lugged in by four waiters.

It was during the '30s that Bricktop featured in her club the great Quintet of the Hot Club of France, with guitarist Django Reinhardt.

Teddy Hill's band, with Dizzy Gillespie and Kenny Clarke, played the Moulin Rouge in Paris during 1937. Every night the Hill musicians would spend their after-work hours at Bricktop's listening to Reinhardt.

World War II brought an end to Bricktop's Parisian bistro in November, 1939. During the hostilities in Europe, Bricktop traveled to several places, finally settling down in Mexico to sit out the war. She was back in Paris during 1949 but didn't stay long.

She moved to Rome to live in 1950 and opened another Bricktop's that for the last decade has been an exclusive night club catering to international society as well as to her many jazz musician friends.

She received a shock last summer when Louis Armstrong walked into her club and gave a party two days after she had read he was dying in Italy.

Mrs. Ada (Bricktop) Duconge, now 65, has been on the prowl in recent months, and it is likely she will close her Rome cafe, where she has become famous for her songs and her cigar smoking, and open at a new location in London or San Francisco. She has been visiting both cities.

The chance that she may settle in the United States could depend on whether or not Hollywood decides to film her life. Movie studios have been considering it, and if one does, Bricktop has said she would like to see Pearl Bailey in the part. In discussing the projected film, Bricktop has said, "I'm not a singer. I'm one of the old entertainers, who make it awfully tough for the singers."



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## JAZZ COMBO DIRECTORY (Cont.)


(Continued from Page 27)

time the sextet is based in New Orleans.


### RAY BAUDUC DIXIELANDERS

Ind.; Capitol  and  1198 *Two Beat Generation*. Bauduc, drums; Ernie Carson, trumpet and cornet; Johnny Gortola, clarinet; Tommy Geckler, trombone; Bob Seamen, piano; Johnny Whitwood, bass. Bauduc, the famous two-beat drummer of the Bob Crosby Dixieland Band, now leads this group on west coast locations.


### AL BELLETTO SIX

Posey; King  716 *The Big Sound*. Al Belletto, alto saxophone; Willie Thomas, trumpet; Jimmy Guinn, trombone; Fred Crane, baritone sax, piano; Kenny O'Brien, bass; Tom Montgomery, drums. This group entertains and makes musical sense at the same time. Belletto is from New Orleans and is a Stan Kenton discovery.



### ART BLAKEY AND THE JAZZ MESSENGERS

SAC; Blue Note  4003 *Blakey and The Jazz Messengers*. Art Blakey, drums; Lee Morgan, trumpet; Wayne Shorter, tenor sax; Bobby Timmons, piano; Jymie Merritt, bass. Blakey's group has been sparked considerably by the return of pianist Bobby Timmons. The rhythm section drives the horns hard and clean.

### SHARKEY BONANO

ITA; Southland  222 *Kings of Dixieland*. Sharkey Bonano, trumpet; Joe Rotis, trombone; Harry Shields, clarinet; Harvey Rubin, piano; Al Babin, drums; Loucian Jourdan, bass. This band is made up of New Orleans-born musicians. Their style represents a revival of New Orleans traditional jazz.

### RUBY BRAFF QUARTET

Posey; United Artists  3045,  6045 *Blowing Around the World*. Ruby Braff, trumpet; Buzzy Drootin, drums; Bobby Pratt, piano; plus bass. Popular, all-around trumpeter is organizing a group for bookings in the middle west. It will feature swinging renditions of a wide variety of standards.



### NICK BRIGNOLA QUARTET

Ind.; No recordings. Nick Brignola, baritone saxophone; Dave Pike, vibes; Dick Berk, drums; Dick Kniss, bass. Brignola won notice a year ago as a new star in the *Down Beat* Critic's poll. His group has been appearing regularly at the Gayety in Albany, N.Y.


### BRITISH JAZZ TRIO

Ind.; No recordings. Kenny Harris, drums; John Weed, piano; John Drew or Peter Ind, bass. Trio is made up of English musicians now living in the United States and plays many Manhattan cocktail rooms.


### DAVE BRUBECK QUARTET

ABC; Columbia  CL 1397,  CS 8192 *Time Out*. Dave Brubeck, piano; Paul Desmond, alto saxophone; Joe Morello, drums; Eugene Wright, bass. This has been a well-known jazz group for almost a decade. It features a modern style with some of the repertoire devoted to experimental works.


### GEORG BRUNIS

Ind.; Disneyland  3009 *Heart of Dixieland*. Georg Brunis, trombone; Nap Trotter, trumpet; Ray Daniels, clarinet; Floyd Bean, piano; Bill Phiffer, drums. Brunis, an original member of the New Orleans Rhythm Kings in the 1920s, has been termed "father of the tailgate trombone." His band has been based in Chicago for many years.

### RAY BRYANT TRIO



W.A.; New Jazz  8213 *Alone with the Blues*. Ray Bryant, piano; Tommy Bryant, bass; Jimmy Griffin, drums. Bryant is a well-rounded piano soloist. His swinging blues style recently caught the fancy of teenagers with single recordings of *Little Susie* and *Madison Time*.

### MILT BUCKNER TRIO


SAC; Capitol  T 938 *Send Me Softly*. Milt

Buckner, organ; plus drums, piano. Buckner was once the pianist in the Lionel Hampton Orchestra. He learned to play organ by himself, and his approach has been popular in cocktail lounges around the country.


### TEDDY BUCKNER SEXTET

Ind.; DJ  507,  507 *Dixieland All-Stars*. Teddy Buckner, trumpet; Phil Gomez, clarinet; John Ewing, trombone; Jesse Sailes, drums; piano; bass. The Buckner Dixieland band confines its activities to California. The group features a fine Chicago trombonist in Ewing.


### KENNY BURRELL QUARTET

MCA; Blue Note  1596 *Blue Lights*. Kenny Burrell, guitar; plus piano, drums, bass. Burrell's guitar has been heard in most of the New York jazz clubs and on the Broadway stage.



### CHARLIE BYRD TRIO

Woodrow; Offbeat  OJ 3005 *Byrd in the Wind*. Charlie Byrd, guitar; Keter Betts, bass; Bertell Knox, drums. Byrd, whose home base is the Showboat lounge in Washington, D.C., is a master of the unamplified guitar. He was acclaimed for his playing at the 1959 Monterey Jazz festival.


### DONALD BYRD QUINTET

SAC; Blue Note  4019. Byrd, a modern young trumpeter of growing stature, leads a group whose personnel is highly variable but usually includes top sidemen. Byrd has worked with most name jazzmen in the contemporary field.


### BARBARA CARROLL TRIO

ITA; Kapp  1113,  1113-S *Flower Drum Song*. Barbara Carroll, piano; Joe Boppo, drums; Carson Smith, bass. Miss Carroll's piano stylings are much in demand for supper clubs and jazz rooms.


### BUCK CLARKE QUINTET

Ind.; Offbeat  *Cool Hands*. Buck Clarke, bongo, conga drums; Charlie Hampton, alto saxophone; Don McKenzie, vibraharp; Fred Williams, bass; Roscoe Hunter, drums. The former bongo-conga accompanist for Nina Simone and Earl Grant brought his own group into New York's Birdland to favorable reaction last winter.



### BUCK CLAYTON QUARTET

MCA; Vanguard  8514 *Buckin' The Blues*. Buck Clayton, trumpet; plus three rhythm. Clayton, former Basie trumpet star, has been featured at Eddie Condon's club in New York for the last year. He is scheduled to go out with his own combo late in 1960.

### COZY COLE QUINTET

W.A. Felstad  7002 *Cozy's Caravan*. Cozy Cole, drums; Eddie Chamblee, tenor saxophone; June Cole, piano; Lawrence Lucie, guitar; Ivan Rolle, bass. The single recording of *Topsy* by drummer Cole has helped promote his jazz group to steady bookings.



### AL COHN—ZOOT SIMS QUINTET

Woodrow; United Artists  3048,  6048 *A Night at the Half Note*. Al Cohn, tenor saxophone; Zoot Sims, alto, tenor saxophone; Mose Allison, piano; Major Holley, bass; Walt Bolden, drums. Two prominent modern jazz stars co-lead the group. Cohn also is one of the most sought-after arrangers in the jazz field.



### CY COLEMAN TRIO

Ind.; Everest Records. Cy Coleman, piano; plus drums, bass. Coleman is well known as an intermission pianist in the better clubs around New York.

### ORNETTE COLEMAN QUARTET

SAC; Atlantic  1317,  S 1317 *Shape of Things to Come*. Ornette Coleman, alto saxophone; Don Cherry, B-flat trumpet; Charlie Haden, bass; Edward Blackwell, drums. Coleman has aroused more controversy in the jazz world than anyone since the late Charlie Parker. The group causes excitement and wonder.

### JOHN COLTRANE QUARTET

SAC; Atlantic  1311,  SD 1311 *Giant*

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Steps. John Coltrane, tenor saxophone; Steve Kuhn, piano; Pete LaRocca, drums; Steve Francis, bass. A recently former group featuring tenor saxophone solos by one of the most advanced of the modern jazzmen. Coltrane was associated with the Miles Davis group for a long time.

EDDIE CONDON'S BAND

Ind.; Warner Brothers W 1315, WS 1315 *That Toddlin' Town*. Eddie Condon, guitar; Buck Clayton, trumpet; Cutty Cutshall, trombone; Herb Hall, clarinet; Gene Schroeder, piano; Leonard Gaskin, bass; Mousie Alexander, drums. This band plays regularly at Condon's club in New York City. Its style is Dixieland, and it also indulges in free-wheeling jam sessions.

EDDIE COSTA TRIO

Woodrow; Coral 57230 *Guys and Dolls Like Vibes*. Eddie Costa, piano, vibes; plus bass, drums. Costa is a New York-based musician and is frequently in demand for recording dates with various combos. His trio is available for bookings in jazz clubs.

JOE DARENSBOURG

Ind.; Lark 331 *Dixieland*. Joe Darensbourg, clarinet; Mike DeLay, trumpet; Warren Smith, trombone; Harvey Brooks, piano; Ed Garland, bass; George Vann, drums, vocals. The leader is one of the outstanding clarinetists playing in the New Orleans traditional style. The Darensbourg Dixie Flyers are based on the west coast.

EDDIE (LOCKJAW) DAVIS TRIO

SAC; Prestige 7167 *Very Saxy*. Eddie (Lockjaw) Davis, tenor sax; Shirley Scott, organ; Arthur Edghill, drums. Davis and Miss Scott cook up a lively session together. Music is of the jump and blues variety.

JACKIE DAVIS TRIO

MCA; Capitol T 1180, ST 1180 *Meets the Trombones*. Jackie Davis, organ; plus drums, bass. Sometimes Jackie works with drums only. His duo is currently working a long engagement at the Belmar in Syracuse, N.Y. Davis is a cocktail lounge favorite.

MILES DAVIS

SAC; Columbia CL 1355, CS 8163 *Kind of Blue*. Miles Davis, trumpet; Wynton Kelly, piano; Paul Chambers, bass; Jimmy Cobb, drums. Davis has just returned from a Jazz at the Philharmonic tour in Europe. Saxophonist John Coltrane has left the group, and it is not known yet whether vibist Buddy Montgomery will return to the group.

WILD BILL DAVIS TRIO

SAC; Epic LN 3308 *Evening Concerto*. Wild Bill Davis, organ; plus rhythm. A jazz organist with a driving style.

WILD BILL DAVISON

W.A.; Savoy 12055 *Ringside at Condon's*. Wild Bill Davison, trumpet; plus trombone, clarinet, rhythm. The hard-driving cornetist has moved the center of his operations from New York to California.

BUDDY DeFRANCO—

TOMMY GUMINA QUARTET

Ind.; Verve 8315, 6051 *Bravura*. Buddy DeFranco, clarinet; Tommy Gumina, accordion; Ralph Pena, bass; Frank DeVito, drums. DeFranco and Gumina have organized a group that is as rewarding and exciting musically as it is bookable.

MARTIN DENNY

MCA; Liberty 3141, 7141 *Enchanted Sea*. Martin Denny, piano, celeste; Julius Wechter, vibes, marimba; August Colon, bird calls, bongos, conga; Harvey Ragsdale, bass, marimbula. Home base for the group is Honolulu, but it has appeared frequently in mainland supper clubs. Besides its Hawaiian novelty material, it features swinging straight performances.

WILBUR DePARIS

Dumont; Atlantic 1318 *That's A Plenty*. Wilbur DeParis, trombone; Sidney DeParis, Doc

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Cheatham, trumpets; Garvin Bushell, clarinet; Sonny White, piano; Hayes Alvis, bass; John Smith Jr., banjo, guitar; Wilbert Kirk, drums. This group has been based at Jimmy Ryan's 52nd St. club in New York for nine years. It features authentic early Dixieland and occasionally plays short engagements away from New York.

#### GENE DINOVI TRIO

Ind.; No recordings. Gene DiNovi, piano; Bill Crow, bass; Johnny Cresci, drums. An ideal group for a small, intimate room. The men are all New York-based.

#### BILL DOGGETT COMBO

SAC; King 633, S-633 *High and Wide*. Bill Doggett, organ; Cliff Scott, tenor, alto saxophone, flute; Candy Johnson, tenor, baritone saxophone; Ray Felton, tenor saxophone; Billy Butler, guitar; Jerry Potter, drums. They play dance dates as well as night-club stands and feature a honky-tonk jump style.

#### LOU DONALDSON TRIO

SAC; Blue Note 1593, S-1593 *Blues Walk*. Lou Donaldson, alto saxophone; plus bass, drums. Donaldson plays in the style of the late Charlie Parker. His trio offers an evening of listening that is well spent.

#### DOROTHY DONEGAN TRIO

ABC; Capitol T-1226, ST-1226. *Donneybrook with Donegan*. Dorothy Donegan, piano; Doc Jones, bass; Larry Rice, drums. She can play jazz when not busy being an animated comedienne.

#### KENNY DORHAM QUINTET

Ind.; ABC-Paramount 122 *Jazz Prophets*. Kenny Dorham, trumpet; Charles Davis, baritone saxophone; Butch Warren, bass; Buddy Enlow, drums; plus piano. The recently formed Dorham quintet had a highly successful run at New York's Five Spot. It plays a set of ballads with a nice blending of modern sounds and recognizable melodies.

#### DUKES OF DIXIELAND

ABC; Audio Fidelity 1928, S-5928 *Piano Ragtime*. Frank Assunto, trumpet; Fred Assunto, trombone; Papa Jac Assunto, banjo, trombone; Jerry Fuller, clarinet; Rich Matteson, tuba; Stan Mendelson, piano; Mo Mahoney, drums. This group originated in New Orleans, playing traditional tunes. It has added a good deal of humor and vaudeville to the act. Rather than a traditional New Orleans style, it plays Dixieland with hoopla.

#### HARRY EDISON QUARTET

W.A.; Roulette R-52041, RS-52041. Harry Edison, trumpet; Tommy Flanagan, piano; Elvin Jones, drums; Gene Ramey, bass. Edison, a graduate of the Count Basie band, is a master of the muted blues. His playing is effective solo as well as behind singers.

#### TEDDY EDWARDS QUARTET

Ind.; No records. Teddy Edwards, tenor saxophone; plus three rhythm. Edwards has been around Los Angeles since the days of Dial Records. He recorded for that label at the time Charlie Parker was Dial's main artist. The quartet is currently at the Zebra lounge in Los Angeles.

#### ROY ELDRIDGE QUARTET

SAC; Verve 8089 *Dale's Wall*. Roy Eldridge, trumpet; Joe Knight, piano; Franklin Skeete, bass; Eddie Locke, drums. Eldridge is available with his own group when not on concert tours as a featured attraction.

#### DON ELLIOTT QUARTET

MCA; Columbia M and S KOS 2024 *Thurber Carnival*. Don Elliott, vibes, mellophone; Jim Rane, guitar; Jack Six, bass; Ronnie Bedford, drums. Elliott wrote the music for the show *Thurber Carnival*, and his group currently is playing in the show.

#### PEE WEE ERWIN

Ind.; United Artists 3071, S-6071 *Down by the River*. Pee Wee Erwin, trumpet; Kenny

Davern, clarinet; Harry DiVito, trombone; Johnny Varro, piano; Charlie Traeger, bass; Buzzy Drootin, drums. The former big band trumpeter has been leading a Dixieland combo for the last decade. It plays regularly for long stints at Nick's in New York City.

#### BILL EVANS TRIO

ITA; Riverside 12-291, S-1129 *Everybody Digs Bill Evans*. Bill Evans, piano; Scott LaFaro, bass; Paul Motian, drums. Evans has a fine sense of melodic and harmonic invention. LaFaro is one of the newer talents on bass and is receiving more and more attention from jazz listeners.

#### DOC EVANS

MCA; Audiophile 56, S-56 *Muskrat Ramble*. Paul (Doc) Evans, cornet; plus trombone, clarinet, tuba, piano, drums, banjo. This band comes from the Minneapolis area and is currently being offered for country-wide bookings. Little-known Dixieland tunes are featured.

#### PETE FOUNTAIN

Ind.; Coral 57314, S-757314 *Fountain at the Bateau Lounge*. Pete Fountain, clarinet; trumpet, trombone, rhythm. The New Orleans-born clarinetist, formerly featured with Lawrence Welk, is featured in jazz rooms around the country with his own New Orleans-styled band.

#### BUD FREEMAN QUARTET

W.A.; Dot 3254, S-25254 *Midnight Session*. Bud Freeman, tenor saxophone, plus rhythm. Freeman is a tenor virtuoso of long standing. He has been identified with Chicago-style jazz and has absorbed contemporary influence, too. He was a star with several of the best-known swing bands.

#### FOUR FRESHMEN

GAC; Capitol T-1255, ST-1255 *Five Guitars*. Bob Flanigan, trombone; Don Barbour, guitar; Ross Barbour, drums; Ken Albers, trumpet, bass. A vocal and instrument quartet with stylings running from pops to jazz.

#### RED GARLAND TRIO

SAC; Prestige 7157, S-7157 *Red in Bluesville*. Red Garland, piano; plus bass, drums. Garland, an alumnus of the Miles Davis group, has impressed jazz listeners as being one of the outstanding modern pianists. Since being on his own, he has developed a tasteful distinctive style.

#### ERROLL GARNER TRIO

Hurok; Columbia CL 1141 *Encores*. Erroll Garner, piano; Eddie Calhoun, bass; Kelly Martin, drums. Garner's informal program format has helped to win for him an enormous following. The trio has spent the last two winters playing concert halls.

#### STAN GETZ QUARTET

SAC; Verve 8321 *Soft Swing*. Stan Getz, tenor saxophone; plus rhythm. This poll-winning saxophonist has spent the last year or more in Copenhagen, Denmark. He is due in the U.S. this summer to play several festivals and will be available for club dates, but this is not yet certain.

#### DIZZY GILLESPIE QUINTET

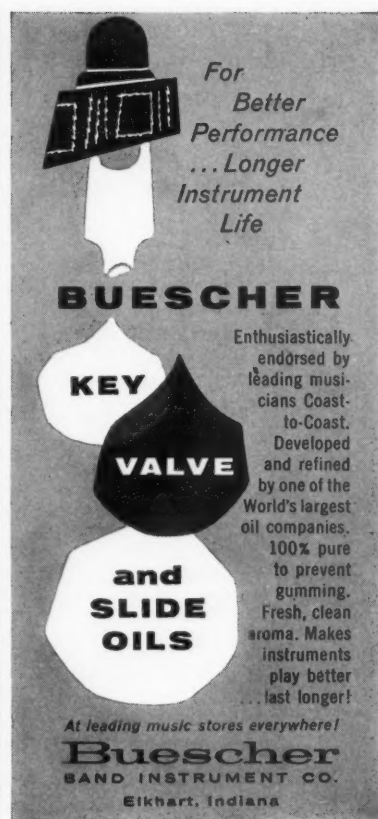
ABC; Verve 8313, S-6047 *Have Trumpet, Will Excite*. Dizzy Gillespie, trumpet; Leo Wright, alto saxophone, flute; Junior Mance, piano; Art Davis, bass; Teddy Stewart, drums. The showman with the up-ended trumpet bell offers an exciting music experience to his listeners. A worthwhile feature of the group is Mance's piano.

#### JIMMY GIUFFRÉ QUARTET

ABC; Atlantic 1295, S-1295 *Four Brothers Sound*. Jimmy Giuffrè, clarinet, tenor saxophone; Steve Lacey, soprano saxophone; Buell Neidlinger, bass; Dennis Charles, drums. After returning to New York from a tour of Europe, Giuffrè decided to organize a new quartet. The group played its break-in engagement at the Five Spot featuring the only soprano saxophonist around these days.

#### TYREE GLENN QUARTET

Ind.; Roulette 25050, S-25050 *Glenn at*



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the Roundtable. Tyree Glenn, trombone, vibes; plus piano, bass, drums. This group performs a polite brand of jazz that has kept it in demand as an intermission unit in two of New York's plush restaurants.

#### MIKE GOLD TRIO

Ind.; No records. Mike Gold, clarinet; Bob Bedford, piano; Dave Gillman, drums. A swing-style trio currently playing intermission at the Basin Street East in New York City.

#### BUDDY GRECO TRIO

ABC; Kapp 1107 *Buddy*. Buddy Greco, piano, vocals; plus bass, drums. A personable vocalist and a good jazz pianist leads this trio.

#### BENNIE GREEN QUINTET

Ind.; Blue Note 4010 *Walkin' and Talkin'*. Bennie Green, trombone; Ed Williams, tenor saxophone; plus rhythm. Green was a prominent featured soloist with Charlie Ventura and Earl Hines before going out on his own.

#### GIGI GRACE QUINTET

W.A.; Jubilee 1059 *Jazz Lab*. Gigi Grace, alto, baritone saxophone, flute; Richard Williams, trumpet, flugelhorn; Reggie Workman, bass, cello, guitar; Richard Wyands, piano; Mickey Roker, drums. The Grace unit, with its wide range of instruments, has been developing a sound that has both artistic value and commercial appeal.

#### BOBBY HACKETT QUARTET

ABC; Capitol T-1172, ST-1172 *Blues with a Kick*. Bobby Hackett, trumpet; plus three rhythm. The leader presents a lyric horn with jazz phrasing when playing muted or open.

#### CHICO HAMILTON QUINTET

ABC; Warner Brothers W-1344, WS-1344 *Three Faces of Chico*. Chico Hamilton, drums; Nat Gershman, cello; Carrington Visor, tenor saxophone, clarinet, flute; Dave Koonse, guitar; Herbie Lewis, bass. Hamilton's personnel has changed frequently in the last year, but regardless of the instrumentation, he manages to project interesting musical effects.

#### SLIDE HAMPTON OCTET

W.A.; Strand SL 1006, SLS 1006 *The Slide Hampton Orchestra*. Slide Hampton, trombone; Freddie Hubbard, trumpet; Jay Cameron, baritone saxophone; George Coleman, tenor saxophone; Bernard MacKinney, baritone horn; plus drums, bass. Former Maynard Ferguson trombonist Hampton has the interest and sponsorship of Artie Shaw for this new group. With its unusual instrumentation, it is able to project a big-band sound.

#### JOHN HANDY QUINTET

Ind.; Roulette R 52042, SR 52042 *In the Vernacular*. John Handy, tenor, alto saxophone; Don Friedman, piano; George Tucker, bass; Sticks Evans, drums. Once associated with the Charlie Mingus group, Handy recently decided to go out on his own. The group debuted at Birdland in May.

#### BILL HARRIS-FLIP PHILLIPS QUINTET

Woodrow; Verve 8152 *Bill Harris and Friends*. Bill Harris, trombone; Flip Phillips, tenor saxophone; plus rhythm. Harris and Phillips have settled in Florida. They have their own jazz combo playing regularly in Miami.

#### COLEMAN HAWKINS QUARTET

Woodrow; Prestige 7156, S-7156 *Hawk Eyes*. Coleman Hawkins, tenor saxophone; plus three rhythm. The great tenor star can be booked with his own combo when he is not on a concert tour or playing the jazz festivals.

#### J. C. HEARD QUINTET

MCA; Argo 633 *This Is Me*. J. C. Heard, drums; plus saxophone, trumpet, bass, piano. Heard has been leading a jazz combo on the road.

#### NEAL HEFTI QUINTET

ABC; Coral 57286, 757286 *Salute to Instruments*. Neal Hefti, trumpet; Joe Lopes,

tenor saxophone; Herbie Mickman, bass; Joe Harnell, piano; Mel Zelnick, drums. Gifted arranger Hefti has been experimenting and working with his quintet since the first of the year. He prefer to play mostly New York clubs for the present but did play Chicago's London House in May.

#### EDDIE HEYWOOD TRIO

ABC; Mercury 20445, 60115 *Breezin' Along with the Breeze*. Eddie Heywood, piano; Ted Sturges, bass; Earl Williams, drums. The Heywood trio has been ideal for jazz clubs over a long period. Heywood has worked steadily as a single since his version of *Begin the Beguine* became popular.

#### EARL HINES SEXTET

ABC; Epic LN-3501 *Earl (Fatha) Hines*. Earl Hines, piano; Darnell Howard, clarinet; Jimmy Archey, trombone; Pops Foster, bass; Earl Watkins, drums. Hines has become a fixture at the Hangover club in San Francisco. His group is featuring traditional jazz.

#### AL HIRT

ABC; Audio Fidelity 1926, 5926 *Swingin' Dixie*. Al Hirt, trumpet; plus clarinet, trombone, rhythm. This New Orleans-based crew has had success in hotel supper rooms and clubs with standard Dixieland repertoire.

#### ART HODES

Ind.; Mercury 20185 *Jazz Chicago Style*. Art Hodes, piano; plus trumpet, trombone, clarinet, bass, drums, banjo. Clancy Hayes, vocals. Hodes, a fine blues pianist, has settled down as the house-band leader for Chicago's Cafe Continental.

#### PAUL HORN QUINTET

Ind.; World Pacific 1266 *Impressions*. Paul Horn, alto saxophone, flute; Emil Richards, vibes; Paul Moer, piano; Jimmy Bond, bass, drums. This group has been working on the west coast with blues singer Jimmy Witherspoon. Alone, the unit features hard-swinging modern jazz.

#### PEE WEE HUNT

GAC; Capitol T-1265, ST-1265 *Dixie and Kickoff!* Pee Wee Hunt, trombone; plus trumpet, clarinet, rhythm. The former Casa Loma trombone star has been leading his own Dixieland band for a decade. It is located in California.

#### CHUBBY JACKSON QUARTET

Woodrow; Everest 5009, 1009. Chubby Jackson base; Sam Most, clarinet, flute; John Bunch, piano; Roy Burnes, drums. Woody Herman's onetime bassist alternates between his television children's show and playing engagements with his quartet in the New York area.

#### ILLINOIS JACQUET QUINTET

ABC; Roulette 52035, S-52035 *Jacquet Files Again*. Illinois Jacquet, tenor saxophone; plus rhythm. The veteran saxophonist is featured with a jump-styled band.

#### AHMAD JAMAL TRIO

ABC; Argo 662, 6625 *Happy Moods*. Ahmad Jamal, piano; Israel Crosby, bass; Vernel Fournier, drums. The quiet Jamal group today commands top money in clubs and on the concert stage.

#### CONRAD JANIS

Ind.; Jubilee 1010 *Tailgate Five*. Conrad Janis, trombone; Eugene Sedric, clarinet; Johnny Lettman, trumpet; Panama Francis, drums; Dick Wellstood, piano. Janis doubles between acting (on the stage and television) and leading his Dixieland jazz combo on one-nighters in the New York area. It plays regularly on Fridays and Saturdays at Central Plaza in Manhattan.

#### JAZZ COMPONENTS

Ind.; No records. J. R. Monterose, tenor saxophone; Pepper Adams, baritone saxophone; plus rhythm. The two saxophonists have been on the road with a group of New York jazzmen. They feature modern interpretations.



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## JAZZ JETS

Ind.; No records. Eddie Harris, tenor saxophone; piano; Don Garrett, bass; Walter McCants, drums; Charles Stepney, vibraharp, piano. This group features originals by Harris and Stepney along with the blues and jazz standards. It is based in Chicago.

## JAZZTET

SAC; Argo and 664 Meet the Jazztet. Art Farmer, trumpet; Benny Golson, tenor saxophone; Willie Wilson, trombone; McCoy Tyner, piano; Addison Farmer, bass; Lex Humphries, drums. The Jazztet has become noteworthy for its fine collective playing in the short time the group has been together under coleaders Farmer and Golson.

## J. J. JOHNSON QUINTET

ABC; Columbia CL 1383, CS 8178 Really Living. J. J. Johnson, trombone; Cliff Jordan, tenor saxophone; Cedar Walton, piano; James DeBrest, bass; Albert Heath, drums. Poll-winning J. J. Johnson long has been one of the outstanding jazz trombonists. His group is built around his horn.

## JONAH JONES QUINTET

Ind.; Capitol T-1237, ST-1237 Swingin' Around the World. Jonah Jones, trumpet; Teddy Brannon, piano; John Brown, bass; George Foster, drums. The leader of this group hit upon a formula for playing relaxed muted horn and has been a top-ranking jazz combo in the more intimate rooms.

## MAX KAMINSKY

W.A.; Commodore 30013 Dixieland Horn. Max Kaminsky, trumpet; plus trombone, clarinet, rhythm. Kaminsky has a Dixie group available for college dances and jazz concerts that is popular in eastern schools.

## JACK KELLY TRIO

ABC; Jubilee 1009 Most Beautiful Girl. Jack Kelly, piano; plus bass, drums. The former pianist with several of the better-known swing bands has been playing New York's Hickory House in recent months.

## BARNEY KESSEL QUARTET

Ind.; Contemporary 3563, 7563 Kessel Plays "Carmen." Barney Kessel, guitar; Marvin Jenkins, piano, flute; Bob Martin, bass; Jack Dean, drums. Kessel recently debuted this quartet in Hollywood and, according to reviewers, should get all the club bookings on the road that he can handle.

## KINGSTON TRIO

ITA; Capital T-1258, ST-1258 Here We Go Again. Dave Guard, bass; Bob Shane, guitar; Nick Reynolds, guitar, bongo, banjo. This group has been appearing at jazz festivals but is more in the commercial field and has become very popular.

## PAUL KNOPF TRIO

Ind.; Playback 501 Enigma of a Day. Paul Knopf, piano; Ralph Ross, bass; Jim Olin, drums. Knopf is known for his original compositions and unique piano style.

## GENE KRUPA QUARTET

ABC; Verve 8300 Hey, Here's Gene Krupa. Gene Krupa, drums; plus saxophone, piano, bass. Krupa has been taking a long vacation but is scheduled to return to the scene this summer. His quartet is one of the oldest combos in the business.

## ROLF KUHN QUARTET

W.A.; Columbia LP-27 Holiday in Europe. Rolf Kuhn, clarinet; John Bunch, piano; Pete LaRocca, drums; Jimmy Garrison, bass. This fine clarinetist from Germany is now living in New York. His group, made up of New York musicians, is ready for bookings.

## HAROLD LAND QUINTET

Ind.; HiFi Jazz J612 The Fox. Harold Land, tenor saxophone; Elmo Hope, piano; Dupree

# Ludwig

Ray Bauduc was a BIG name before Ray was out of his teens. Born at New Orleans in 1909, he studied under his father and his brother Jules; by 1926, he was playing with the Dorsey Brothers and Joe Venuti-Ed Land in New York, and had made his first record, for Pathe, with the Memphis Five. Since then, he's played with Freddie Rich, Ben Pollack, Bob Crosby (remember "Big Noise from Winnetka?"), Jimmy Dorsey, Jack Teagarten, and the Nappy LaMare unit. Now heading his own group, "The Dixielanders," he continues another lifelong association—with LUDWIG, the most famous name on drums!

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Bolton, trumpet; Herbie Lewis, bass; Frank Butler, drums. A tightly knit modern group working in the Los Angeles area.

## **JOHNNY LANE**

Ind.; No records. Johnny Lane, clarinet; plus trumpet, clarinet, rhythm. Lane moved to the west coast from Chicago some years ago and recently organized a Dixieland group to play a spot in Long Beach, Calif.

## **JOHN LA SALLE QUARTET**

MCA; Capitol ■ T-1238, ST-1238. John La Salle, piano; Bill Smith, drums; Hugh Martin, bass, flute; Marlene Pauls, vocals. All four members of this group sing. They confine themselves to standards but offer original treatments to the tunes they perform.

## **YUSEF LATEEF QUINTET**

SAC; Savoy ■ MG-12140 *The Fabric of Jazz*. Yusef Lateef, tenor, baritone saxophone, flute; Frank Morelli, baritone saxophone, bass; Terry Pollard, piano; Ernie Farrow, bass; Oliver Jackson, drums. This group features Middle East music with a jazz flavor that employs a variety of instruments, many of them unknown in the West, in addition to the standard instrumentation.

## **RAMSEY LEWIS TRIO**

ABC; Argo ■ 645, ■ 6455 *An Hour with the Ramsey Lewis Trio*. Ramsey Lewis, piano; El Dee Young, bass; Red Holt, drums. The group has been a featured headline attraction in many of the country's better jazz clubs. It is well unified musically and is not just a showcase for the leader's piano.

## **LIGHTHOUSE ALL-STARS**

Ind.; Omega ■ 5 *Jazz Rolls Royce*. Howard Rumsey, bass; Art Pepper, tenor, alto saxophone; Conte Candoli, trumpet; Terry Trotter, piano; Nick Martinis, drums. Rumsey's Lighthouse in California long has been famous for its spirited jazz sessions. This is the group currently in residence.

## **LIMELIGHT RHYTHM KINGS**

Ind.; No records. Gene Bolen, clarinet; Jackie Coon, trumpet, mellophone, string bass; Willie Furnas, trombone; Eddie Barnes, piano; Lou Diamond, drums. This jazz group plays at the Limelight at Pacific Ocean Park, Calif. They feature the Dixieland tunes presented in a care-free manner.

## **MJT PLUS 3**

SAC; Argo ■ 621 *MJT + II*. Walter Perkins, drums; Frank Strozier, alto saxophone; Willie Thomas, trumpet; Harold Mabern, piano; Bob Cranshaw, bass. A new group from Chicago plays in a modern style.

## **HERBIE MANN AFRO JAZZ SEXTET**

ITA; United Artists ■ 4042, ■ 5042 *African Suite*. Herbie Mann, tenor saxophone, flute; Johnny Rae, vibes; Knobby Totah, bass; Rudy Collins, drums; Ray Mantillo, conga; Babatunde Olatunji, African drums. This year-old group has been quite successful with its African-flavored jazz. The emphasis on drums creates a good deal of excitement.

## **SHELLY MANNE AND HIS MEN**

MCA; Contemporary ■ 3566, ■ 7566 *Son of Gunn!* Shelly Manne, drums; Russ Freeman, piano; Joe Gordon, trumpet; Richie Kamuca, tenor saxophone; Monty Budwig, bass. A west coast group that spent the first part of 1960 touring Europe with Jazz at the Philharmonic. It features an exciting brand of modern jazz.

## **WINGY MANONE**

Ind.; Decca ■ 8473 *Trumpet on the Wing*. Wingy Manone, trumpet; Jimmy Manone, drums; plus trombone, clarinet, piano bass. The one-armed trumpeter from New Orleans is still a potent showman. The group highlights his husky vocals and trumpet.

## **BILLY MAXTED**

Posey; Cadence ■ 1013 *Dixieland Manhattan*

*Style*. Billy Maxted, piano; Chuck Forsyth, trumpet; Dan Tracey, clarinet; Ed Hubble, trombone; Don MacLean, drums; John Dengler, bass. This Dixieland band has been one of the house bands at Nick's in New York's Greenwich Village when not out on the road.

## **LENNY MCBROWNE**

Ind.; Pacific Jazz ■ and ■ PJ-1 *Lenny McBrowne Four Souls*. Lenny McBrowne, drums; Don Sleet, trumpet; Daniel Jackson, tenor; plus bass. A newly organized jazz group on the west coast.

## **LES MCCANN TRIO**

Ind.; Pacific Jazz ■ and ■ PJ-2 *The Truth*. Les McCann, piano; Leroy Vinnegar, bass; Ron Jefferson, drums. Another successful modern new west coast group, recently organized.

## **CLYDE MCCOY**

GAC; Todd ■ 5000, ■ S-5000 *Waa-Waa Dixieland Band*. Clyde McCoy, trumpet; plus trombone, clarinet, rhythm. The *Sugar Blues* maestro had been in retirement for several years. He returned to play New York's Roundtable in February, 1960 and will stay, working with a Dixieland repertoire.

## **BILL MCCUTCHEON TRIO**

Ind.; No records. Bill McCutcheon, drums; Wayne Morrill, piano; Eric Stevens, bass. This group entertains and plays jazz, cocktail music, and dance tunes. It is based in New York.

## **LOU MCGARITY BIG EIGHT**

Ind.; Argo ■ 654 *Blue Lou*. Lou McGarity, trombone; Doc Severinsen, trumpet; Bob Wilber, clarinet; Dick Cary, piano, peckhorn; George Barnes, guitar; Jack Lesberg, bass; Don Marino, drums. The men in this group play in the New York radio and television studios. The combo is available for club dates and jazz concerts.

## **JIMMY MCPARTLAND**

ABC; Camden ■ and ■ 549 *That Happy Dixieland Jazz*. Jimmy McPartland, trumpet; plus trombone, clarinet, rhythm. McPartland furnishes a lively band for college dances and jazz concerts.

## **MARIAN MCPARTLAND TRIO**

ABC; Argo ■ and ■ 640 *At the London House*. Marian McPartland, piano; plus bass, drums. A former concert artist who has become one of our finest contemporary-jazz pianists.

## **LEON MERRIAN QUARTET**

GAC; Seeco ■ and ■ 447 *This Time the Swing's on Me*. Leon Merrian, trumpet, mellophone; Derek Smith, piano; Clyde Lombardi, bass; Billy LaVorgna, drums. Quartet features uncomplicated jazz treatments of popular songs.

## **CHARLIE MINGUS JAZZ WORKSHOP**

Ind.; Atlantic ■ and ■ 1305 *Blues and Roots*. Charlie Mingus, bass; Eric Dolphy, alto saxophone; Roland Hanna, piano; Ted Curzon, trumpet; Danny Richmond, drums. This highly individual artist leads one of the most imaginative of jazz groups. It is based in New York.

## **MITCHELL-RUFF DUO**

ABC; Roulette ■ and ■ 52034 *Mission to Moscow*. Dwiki Mitchell, piano; Willie Ruff, French horn, bass. These two created a sensation last year when they gave an unscheduled jazz recital in Russia. They blend in classical and jazz renditions.

## **MODERN JAZZ DISCIPLES**

Ind.; New Jazz ■ 8222 *The Modern Jazz Disciples*. Curtis Pieglar, alto saxophone; Hickey Kelly, trombone, normaphone; Billy Brown, piano; Ron McCurdy, drums; Lee Tucker, bass. A new group out of Cincinnati. Its music is modern, and it swings.

## **MODERN JAZZ QUARTET**

Ind.; Atlantic ■ and ■ 1325 *Pyramid*. John Lewis, piano; Milt Jackson, vibes; Percy Heath, bass; Connie Kay, drums. This well-known jazz chamber group has been confining its activity to

concert halls and European tours for the last couple of years.

#### THELONIOUS MONK QUARTET

ABC; Riverside ■ 12-312, ■ 1158 *Thelonious Alone in San Francisco*. Thelonious Monk, piano; Charlie Rouse, tenor saxophone; Billy Higgins, drums; plus bass. The fabulous Thelonious plays his own original compositions, as well as doing startling things to standards.

#### AL MORRELL

Ind.; No recordings. Al Morell, tenor saxophone; Al Planck, piano; Lew Malin, drums; plus bass. Morell is a new tenorist from Pittsburgh who has caused considerable comment among New York's modern musicians. The group has been playing in Brooklyn.

#### ROSE MURPHY DUO

Ind.; Verve ■ 2070 *Not Cha-Cha But Chi-Chi*. Rose Murphy, piano; Slam Stewart, bass. Miss Murphy, the chee-chee girl, blends her piano well with Stewart's singing bass.

#### TURK MURPHY

ABC; Roulette ■ and ■ 25076 *Turk Murphy at the Roundtable*. Turk Murphy, trombone; Bob Helm, clarinet; Jack Carroll, cornet; Pete Clute, piano; Bob Short, tuba; Carl Unsford, banjo. Murphy and his San Francisco band have received a happy response for their versions of mostly pre-1930 tunes. The band has more than 300 old-time melodies in the book.

#### PHIL NAPOLEON AND THE MEMPHIS FIVE

Ind.; Capitol ■ and ■ 1344 *Phil Napoleon and his Memphis Five*. Phil Napoleon, trumpet; Harry Di Vito, trombone; Gale Curtis, clarinet; Tony Spargo, drums; Pete Rogers, bass. Napoleon was one of the charter members of the famous Original Memphis Five of the 1920s. His current band has been one of the house bands at Nick's in New York.

#### PHINEAS NEWBORN JR. TRIO

ABC; Roulette ■ and ■ 52043 *I Love a Piano*. Phineas Newborn, piano; plus bass, drums. Newborn is blessed with much technical prowess. His jazz playing is in the modern vein.

#### HERBIE NICHOLS TRIO

Ind.; Bethlehem ■ 81 *Love, Gloom, Cash, Love*. Herbie Nichols, piano; Denzil Best, drums; Stewart Wheeler, bass. This pianist is one of the lesser-known talents around New York, but he is a creative composer and player in the modern idiom.

#### RED NICHOLS AND HIS FIVE PENNIES

ABC; Capitol ■ and ■ 1228 *Meet the Five Pennies*. Red Nichols, trumpet; Pete Beilman, trombone; Joe Rushton, bass saxophone; Bill Wood, clarinet; Al Sutton, piano; Rollie Culver, drums. This group's commercial stature was enhanced considerably by the recent motion picture story of Nichols' life. The band plays an individual, updated Dixieland style.

#### BERNIE NIEROW TRIO

ABC; Mode ■ 117 *Bernie Nierow*. Bernie Nierow, piano; Carl Pruitt, bass. This New York pianist aims to wed the classics with jazz. His work along this line makes for interesting listening.

#### RED NORVO TRIO

ABC; RCA Victor ■ and ■ 1711 *Red Norvo in Hi-Fi*. Red Norvo, vibes; Johnny Markham, drums; Red Wooten, bass. This well-known group works frequently as accompaniment to Frank Sinatra.

#### FRANKIE ORTEGA TRIO

Ind.; Imperial ■ 12011 *Keyboard Caravan*. Frank Ortega, piano; plus bass, drums. This trio has been working as an intermission group in the better New York jazz spots.

#### J. C. PARKER TRIO

GAC; No records. J. C. Parker, piano; plus bass, drums. A little-known but potent trio.

#### BERNARD PEIFFER TRIO

Woodrow; Laurie ■ 1006 *Modern Jazz for People Who Like Original Music*. Bernard Peiffer, piano; Chris White, bass; Jerry Segal, drums. The leader of this trio has been in this country from his native France for almost six years now. He is adept in the classical and jazz repertoire.

#### CHARLIE PERSIP JAZZ STATESMEN

Ind.; No records. Charlie Persip, drums; plus tenor saxophone, trumpet, piano, bass. Persip, once the drummer with Dizzy Gillespie bands, recently started playing jazz spots with his own combo.

#### OSCAR PETERSON TRIO

SAC; Verve ■ 2048 *An Evening with Oscar Peterson*. Oscar Peterson, piano; Ray Brown, bass; Ed Thigpen, drums. An excellent trio that plays with excitement, cohesion, and musical integrity.

#### ANDRE PREVIN TRIO

MCA; Contemporary ■ 3570 *King Size*. Andre Previn, piano; Red Mitchell, bass; Frank Capp, drums. Previn has decided to devote more time to jazz writing and playing. His trio is located on the west coast.

#### RAM RAMIREZ DUO

Ind.; No records. Ram Ramirez, organ; Ronnie Coles, drums. This well-known jazz organist has been playing regularly in Harlem lounges.

#### FREDDIE REDD QUARTET

Ind.; Blue Note ■ 4027, ■ 84027 *The Connection*. Freddie Redd, piano; Jackie McLean, alto saxophone; Michael Mattos, bass; Larry Ritchie, drums. Redd wrote the music played in the off-Broadway play *The Connection*. The pianist and his group are currently playing and acting in the production.

#### DIZZY REECE QUARTET

Ind.; Blue Note ■ 4023 *Star Bright*. Dizzy Reece, trumpet; Walter Bishop Jr., piano; Doug Watkins, bass; Art Taylor, drums. Jamaican trumpeter Reece recently moved to the United States after a decade in England. His group, now featured both in New York and on the road, highlights his relaxed trumpet.

#### BUDDY RICH SEXTET

ABC; Mercury ■ 20448, ■ 60133 *Rich Versus Roach*. Buddy Rich, drums; Willie Dennis, trombone; Seldon Powell, tenor saxophone; Dave McKenna, piano; Earl May, bass; Mike Mariani, vibes. The famed drummer appears to have settled down for a run with his recently formed combo. Rich's drumming still sparks any group of musicians working with him.

#### JEROME RICHARDSON QUARTET

Ind.; New Jazz ■ 8205 *Midnight Oil*. Jerome Richardson, flute, tenor, baritone saxophones; Richard Wyands, piano; George Tucker, bass; Charlie Persip, drums. For most of the current year, Richardson has been playing with the Quincy Jones band in Europe.

#### MAX ROACH QUINTET

ABC; Time ■ 70003 *Award-Winning Drummer*. Max Roach, drums; Booker Little, trumpet; Walter Benton, tenor saxophone; Julian Priester, trombone; Ahmed Abdul-Malik, bass. This outstanding modernist leads his group from his drums. His group recently underwent reorganization and now is introducing a new tenor sensation in Benton.

#### GENE RODGERS TRIO

Ind.; Mercury ■ 36145, ■ 80012 *Jazz Comes to the Astor*. Gene Rodgers, piano; Bruce Lawrence, bass; Bill Clark, drums. Rodgers has been active in jazz since the 1930s and features a swinging style of piano.

#### SAINTS AND SINNERS

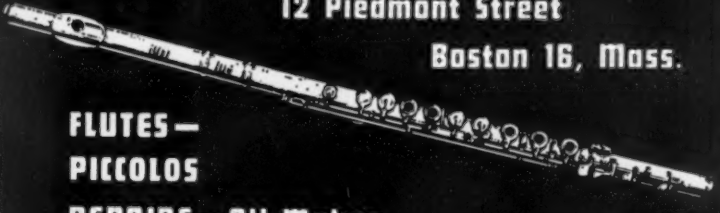
Posey; No records. Vic Dickenson, trombone; Norman Murphy, trumpet; Joe Barifaldi, clarinet; Red Richards, piano; Barrett Deems, drums; plus bass. Richards organized this group to tour the middle west for an Ohio booking agent. The band features a swing style.

#### SALT CITY SIX

ABC; Roulette ■ and ■ 25080 *Dixieland at the Roundtable*. Nick Palumbo, clarinet; Ron Champion, trumpet; Bill Bartel, trombone; Phil Hogan, string bass, tuba; Mike Longo, piano; Jimmy Young, drums. This closely knit group plays Dixieland tunes in an up-to-date manner. It

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#### SAL SALVADOR QUINTET

GAC; Decca ■ 9210, ■ 79210 *Colors in Sound*. Sal Salvador, guitar; plus tenor saxophone, trumpet, piano, drums. The former Stan Kenton guitarist has organized a large band for concert and dance dates, in addition to his combo, and is capable of filling any type of booking.

#### BUD SHANK FOUR

ABC; World Pacific ■ 1259, ■ 1018 *Holiday in Brazil*. Bud Shank, flute, alto saxophone; Gary Peacock, bass; Chuck Flores, drums, vibes; Billy Bean, guitar. Shank effectively alternates on alto and flute. The group presents a lightly swinging brand of modern jazz. It is based on the west coast.

#### CHARLIE SHAVERS QUARTET

ABC; M-G-M ■ 3765, ■ S-3765 *Charlie Digs Chicks*. Charlie Shavers, trumpet; plus three rhythm. The former featured trumpeter with the late Tommy Dorsey's band now has a muted style for small rooms.

#### GEORGE SHEARING QUINTET

ABC; Capitol ■ and ■ 1187 *Shearing on Stage*. George Shearing, piano; Dick Garcia, guitar; Warren Chiasson, vibes; Wyatt Reuther, bass; Armando Peraza, bongo, and conga drums. A slick and competent group that has been around for a long time and is familiar to all listeners.

#### DON SHIRLEY TRIO

GAC; Audio Fidelity ■ 1897, ■ 5897 *Don Shirley*. Don Shirley, piano; plus bass, drums. This pianist can perform in a classical vein as well as in a jazz style.

#### HORACE SILVER QUINTET

SAC; Blue Note ■ 4017, ■ 84017 *Blowin' the Blues Away*. Horace Silver, piano; Blue Mitchell, trumpet; Junior Cook, tenor saxophone; Eugene Taylor, bass; Roy Brooks, piano. Silver's hard-driving group is a top exponent of the funky school of jazz. Silver also composes and arranges.

#### JIMMY SMITH TRIO

SAC; Blue Note ■ 1556 *The Sound of Jimmy Smith*. Jimmy Smith, organ; Quentin Warren, guitar; Don Bailey, drums. Smith, who hails from Philadelphia, is an organist of considerable technical skill and plays an exciting jazz style.

#### JOHNNY SMITH TRIO

ABC; Roost ■ and ■ 2239 *My Dear Little Sweetheart*. Johnny Smith, guitar; plus bass, drums. Smith's playing has remarkable lyric qualities that enhance his performance of blues and ballads.

#### PAUL SMITH QUARTET

Ind.; Imperial ■ 9095 *Saratoga*. Paul Smith, piano; Jim Hall, guitar; Gus Johnson, drums; Wilfred Middlebrooks, bass. This group has been serving as accompaniment for singer Ella Fitzgerald.

#### YUGENE SMITH TRIO

Ind.; No records. Eugene Smith, piano; plus bass, drums. Smith works somewhat in the same energetic entertaining style as Dorothy Donegan, and they play many of the same rooms.

#### REX STEWART QUINTET

Ind.; Felsted ■ 7001, ■ 2001 *Rendezvous with Rex*. Rex Stewart, trumpet; Bross Townsend, piano; Joe Cooper, bass; Chuck Lampkin, drums; Jerry Darr, guitar. The former Duke Ellington trumpet star has been working in Harlem and as an intermission group at other New York jazz clubs.

#### SONNY STITT

SAC; Roost ■ and ■ 2240 *The Sonny Side of Stitt*. Sonny Stitt, also, tenor saxophone; plus three rhythm. Stitt has been working successfully as a single around the country, picking up local musicians to accompany him.

#### SMOKEY STOVER AND THE FIREMEN

LOI; Argo ■ 652 *Where There's Fire, There's Smokey Stover*. Smokey Stover, trumpet; Jimmy Granato, clarinet; Floyd O'Brien, trombone; Gen Raebourne, piano; John Gilliland, tuba; Don Chester, drums; Betty Brandon, vocals. This Chicago band plays Dixieland with vim and vitality.

#### BILLY TAYLOR TRIO

ABC; Riverside ■ 12-319, ■ 1168 *Billy Taylor Uptown*. Billy Taylor, piano; Henry Grimes, bass; Ray Mosca, drums. Taylor is well established as a personable, talented pianist, appearing in top jazz and supper clubs.

#### CECIL TAYLOR QUARTET

Ind.; Unifed Artists ■ 4014, ■ 5014. Cecil Taylor, piano; Steve Lacey, soprano saxophone; Chris White, bass; Rudy Collins, drums. This is one of the farther out experimental jazz groups in New York—interesting but requiring listener concentration.

#### JACK TEAGARDEN SEXTET

ABC; Roulette ■ and ■ 25119 *Jack Teagarden, Jazz Maverick*. Jack Teagarden, trombone; Henry Cuesta, clarinet; Don Goldie, trumpet; Don Ewell, piano; Stan Puls, bass; Ronnie Greb, drums. Teagarden's trombone and vocal stylings are known the world over. The band plays all the jazz clubs.



#### JEAN (TOOTS) THIELEMANS

GAC; Riverside ■ 12-257 *Man Bites Harmonica*. Jean Thielemans, harmonica, guitar; plus piano, bass, drums. The Belgian-born virtuoso is probably the only harmonica player that gets good solid modern jazz from the instrument.

#### NEWT THOMAS TRIO

Ind.; No records. Newt Thomas, piano; Buddy Depperschmidt, drums; plus bass. An unknown group that played Birdland last year with Whitey Mitchell on bass. It toured with Billy Butterfield's Band.

#### THREE SOUNDS

Ind.; Blue Note ■ 4014 *Bottoms Up*. Bill Dowdy, drums; Andy Simpkins, bass; Gene Harris, piano. An unusual trio that features a light, melodic, individualistic style. The group develops interesting musical sounds without using unusual instruments.

#### RALPH SUTTON QUARTET

Ind.; Harmony ■ 7019 *Salute to Fats*. Ralph

Sutton, piano; Bud Corsi, clarinet; John Allen, bass; Jack Turner, drums. Sutton is a purveyor of ragtime piano. His group accompanies him in the Dixieland idiom.

#### CAL TJADER QUINTET

ABC; Fantasy ■ 3271 *San Francisco Moods*. Cal Tjader, vibes, piano; Willie Bobo, drums, bongos; Mongo Santamaria, conga drum; plus bass, guitar. This west coast group gets interesting results with Latin and Afro-Cuban-oriented solos.

#### TOSHIKO-MARIANO QUARTET

Ind.; No records. Toshiko Mariano, piano; Charlie Mariano, alto saxophone; Gene Cherico, bass; plus drums. A new quartet with an interesting modern sound derived from the originality of the coleaders.

#### TRADEMARKS

Ind.; Legacy ■ 100 *The Trademarks Play Jazz*. Dave Klingman, clarinet, alto saxophone; Raymond Johnson, piano; Gene Klingman, bass; Fred Ferguson, drums. This is a modern jazz combo located in Louisville, Ky. It frequently imports Chicago-based jazzmen to appear as guest artists with the group.

#### LENNIE TRISTANO QUINTET

W.A.; Atlantic ■ 1224 *Lennie Tristano*. Lennie Tristano, piano; Lee Konitz, alto saxophone; Warne Marsh, tenor saxophone; plus bass, drums. Tristano spends a good deal of time teaching. His advanced group plays occasional jazz club stands in New York City.

#### BOBBY TROUP TRIO

MCA; Liberty ■ 3002 *Bobby Troup*. Troup, piano; Chuck Berghofer, bass; Kenny Hume, drums. Composer-pianist Troup's group is modern, deft, and smooth. Its natural habitat is the west coast.

#### MAL WALDRON QUINTET

Ind.; Prestige ■ 8201 *Mal-Sounds*. Mal Waldron, piano; Julian Euell, bass; plus saxophone, trumpet, drums. Waldron, accompanist for the late Billie Holiday, composes and organizes a quintet frequently for concerts and jazz club work.

#### RANDY WESTON TRIO

Ind.; United Artists ■ 4011, ■ 5011 *Little Niles*. Randy Weston, piano; plus drums, bass. Weston is another New York jazz composer who keeps a group on call for concerts and jazz clubs.

#### COOTIE WILLIAMS

GAC; RCA Victor ■ 1718 *Cootie*. Cootie Williams, trumpet; Wini Brown, vocals; plus organ, tenor saxophone, drums. Williams, the former Duke Ellington trumpeter, gave up his own big band to lead a combo.

#### MARY LOU WILLIAMS TRIO

Ind.; No records. Mary Lou Williams, piano; George Tucker, bass; Andrew Caprelle, drums. Composer of more than 200 numbers, Miss Williams has recently returned to club work. She plays a swing style of piano, and although she recorded frequently in the past, has no recent records.

#### TEDDY WILSON TRIO

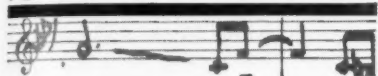
ABC; Columbia ■ 1352, ■ 8160 *Gypsy*. Teddy Wilson, piano; Arvell Shaw, bass; Bert Daland, drums. Known for many years for his smooth piano style, Wilson is still a potent draw with his swing-oriented playing.

#### KAI WINDING SEPTET

W.A.; Columbia ■ 1329, ■ 8136 *Dance to The City Beat*. Kai Winding, trombone; Johnny Messner Jr., trombone; George West, bass trombone; Tony Studel, bass trombone; Ross Tomkins, piano; Earl Zindars, drums; Hal Gaylor, bass. Trombone virtuoso Winding plays many college dates as well as the jazz clubs. His repertoire includes dance tunes.



# UP BEAT SECTION



## CLINICIAN'S CORNER

With the rising importance of jazz and stage bands in the nation's schools, and the consequent activity of clinicians who work with the youngsters, Down Beat will carry this Clinician's Corner column every other issue. Future contributors will include Buddy DeFranco and Don Jacoby. This issue's writer, C. A. (Bud) Doty Jr., is head of the educational services division of the Conn instrument company and a well-known clinician.

The close of the school year provides an opportunity to review the dance-band movement in the nation's schools.

Of major significance is the fact that support for the school dance-band movement no longer is a crusade. The proof of this is apparent in:

1. The addition of a jazz program in universities, such as Michigan State, under Dr. Gene Hall.
2. The scheduling of a jazz piano session at the MENC national conference.
3. The granting of graduate credit for bandmasters attending the national stage-band camp held on the campus of Indiana university.
4. Equal air time for stage bands at the nation's largest music festival—Tri-State at Enid, Okla.
5. The addition of stage bands at many summer music camps.

And there are many other encouraging developments. For instance, the ranks of those who engage in squelching this progress, through fear or ignorance, are rapidly diminishing before the popularity of and educational contributions made by this relatively young and truly American art form—jazz.

It is more than coincidence that those music educators who have a dance band as an integral part of a well-rounded instrumental program have less conflict with science than their colleagues who see their mission only as

one of audience education. Many of the latter group also have the mistaken opinion that the dance band would replace—rather than supplement—the concert band.

Personal observation indicates that the best school dance bands are staffed by the students who, through sound, legitimate instrumental training and experience, have developed intelligent music habits that enable them to perform with equal proficiency in concert or dance band.

Honors for the most obvious performing strength go to players of wind instruments. Where weaknesses exist, they are largely of rhythmic interpretation and tempo. Since it would be extremely impractical to devise a new system of notation, it becomes a necessity that an agreement be reached as to the various interpretive markings that will be used by composers and arrangers. This is not a difficult task.

The matter of tempo is complex. Since the rhythm section is composed of instruments having the least amount of carryover from concert style, it is necessary that practical methods be developed to teach this technique. How else can the pianist learn to "comp," the bass player to "drive" and take over while the drummer "pushes sections" and "fills" (assuming that the drummer can be taught to do this)?

This is further complicated by age. Since the playing of jazz is an emotionally exciting experience, excessive youthful exuberance generally is observed in a drummer and/or bass player rushing the beat. And how many stage-band adjudicators are forced to comment, "Drummer, FIRST keep time; THEN work in fills"? None of this is helped by the fact that the members of the rhythm section generally try to perform on instruments of lesser quality than those of the wind players.

Although much arranged material of varying degrees of quality is now commercially available, voids exist in this area. Many band directors deplore the necessity of having to write their own arrangements.

By their own admission, many band directors who either lack arranging training, ability, or time must keep their bands on easy material too long, risking boredom, rather than to put them on music that is too difficult and risk the loss of good musical sound.

These problems undeniably reveal important facts. Student dance bands are here to stay. The kids are swinging for the fences, and their "lovable, old" band directors are eager to lead (and follow) an organized approach to assure the dance band's receiving its proper place in the American school music program.—C. A. Doty Jr.



## BY BILL MATHIEU

Jazz improvisation has a lot of freedom, but everything in it is not free. A whole battery of restrictions and conventions are self-imposed by the improviser and, consciously or unconsciously, these remain with him even in his freest flights of fancy.

With jazz, as in everything else creative, the conventions comprise an established language that everyone can understand with a little exposure. This language is the raw material from which is derived the organization (and the meaning) of the piece.

One of the most important elements of the language of jazz is the *improvised variation of a familiar melody*.

In the hands of the jazz musician, the "familiar melody" is not just some clever songwriter's idea that conveniently fills up the first of many choruses. Instead it's a point of departure from which his own ideas can spring. The question is: How can he depart? What relation can the improvised melody have to the familiar melody that preceded it?

There are several melodic elements that might bear analysis. Three basic ones are:

1. **CONTOUR.** This is the overall shape of the melody, its peaks, its valleys, its general geography.

2. **INTERVALS.** This is contour but on the smallest scale: the distance between one note and its neighbor and the little rises and falls that make up the terrain.

3. **CHARACTERISTIC RHYTHMS.** Most melodies have a recurring rhythmic motif, which, apart from whether the pitch goes up or down, has a distinctive color of its own.

Let's examine these elements and see how the improviser can draw on them for ideas.

**CONTOUR.** Hum *Yesterdays*. Notice how the tune starts in middle ground, dips for a moment, then rises, stays on top, and then gently subsides. The high point is right in the middle. Most of the melodic tension is contained on this plateau, and it is this tension that carries meaning for the improviser.

This does *not* mean that the player will introduce high notes only in the middle of each phrase. But it does mean that there has been a statement—"The biggest ball of energy comes *here*, in the middle"—and that the musician, if

he wants, can use this fact to build similar energy-curves of his own.

He can do this in many ways, of course. He can play not only higher, but faster, louder, better, or more passionately whenever he wants to increase the tension of his melodic line. But however he does it, the tendency will be to place the climaxes around the fourth and fifth bars of each eight-bar phrase, because the contour of the original suggests it.

**INTERVALS.** Listen to Miles Davis' *I Loves You Porgy* in his Columbia CL 1274 album with Gil Evans (if it isn't worn out by now).

This tune, as Gershwin wrote it, is based on thirds (every other white key on the piano). Now listen to Davis' improvisation after the French horns play the middle part. Thirds, thirds, dozens of them, it rains in thirds. There are some fourths, a few seconds, but for the most part he retains the original flavor of the melody—which was dictated by the fact that nearly every note was a third away from its neighbor.


And the beautiful thing about this performance is that nearly the only thing that Davis uses is this one simple and obvious device—progression by thirds. In the hands of an expert improviser, one single well-founded element of organization is enough.

**CHARACTERISTIC RHYTHMS.** Rhythmic motifs are not improvised upon so extensively as the foregoing elements, but are worthy of attention.

Jazzmen are so rhythmically ingenious, and rhythmic motifs are so highly flexible, that it takes a skilled listener to trace exactly what figures come from where. Suffice it to say that in tunes wherein there is a strong rhythmic motif, its echo or its ghost usually can be heard woven into the fabric of the improvisation. However, only a few of the most economical players use this as a *constructing* principle.

Often this technique works in reverse. If the standard melody has a syncopated, choppy nature, the improvisation may intentionally be lyrical and legato (and vice versa) for purposes of variety and contrast.

This discussion concerning the relation between the written melody and the improvised melody is generally true, but it is far from being universally true. Only the best musicians can bring these techniques off successfully, and many (both good and bad) choose to ignore them entirely.

There is, however, a universal technique that everyone always employs. The basis for this one is not *melodic* (changes in pitch) but *harmonic* (changes in chords) and is important enough to deserve a column to itself, which is forthcoming. 

## Jazz in the Schools

In cooperation with *Down Beat*, the third annual stage band contest was held as part of the Tri-State Music Festival at Enid, Okla., early in May. Five states were represented by 23 bands, and Buddy De Franco was the clinician. One of the highlights: the performance by the Airmen of Note, the official U.S. Air Force dance band, at an evening concert.

Top winner was the Permian High school band from Odessa, Tex., directed by J. R. McIntyre. The group, by winning the Class A contest, gained temporary possession of the *Down Beat* travelling trophy. The Class B winner also hailed from Odessa, Tex. This was the Ector High school band directed by Gene Smith. The Caldwell High school band, Caldwell, Tex., directed by J. G. Stanley, won in the Class C division. Kerr Junior High school, Del City, Okla., J. B. Rounds, director, won the junior high school division contest.

Winners of *Down Beat* scholarships to the National Dance Band Camp, Bloomington, Ind., were Sandra Fitzgerald, trumpet, Caldwell, Tex., and Tommy Farrell, saxophone and trumpet, Phillips, Tex.

The four winning bands performed for the festival audience at an evening concert.

\* \* \*

Oklahoma City university held its first jazz concert in May, with proceeds going to a scholarship fund for the OCU school of music. Sponsored by the OCU chapter of Phi Mu Alpha Sinfonia, the festival attracted an 18-piece band, an octet, a septet, and two sextets. Arrangements for the big band were by Ron King, an ex-student of composer-arranger Bill Russo.

\* \* \*

Edward Garbett has been named educational director of the Couesnon band instrument division of the Fred Gretscht Manufacturing Co. . . . John Warrington was the clinician for the first dance-band clinic held by the public schools in West Hempstead, Long Island, N. Y., on May 21. Six bands participated in the event, with the Eastern Music Box of Farmingdale, N. Y., underwriting expenses . . . Russ Martino, band director of Stamford High school, Stamford, Conn., wrote all the charts for his 23-piece youth band for a concert held recently at the school. Martino is well known as the composer of the first jazz folk mass ever performed in this country . . .

\* \* \*

As part of the famous Minneapolis

Aquatennial in July, three evening jazz concerts will be held. One will be International Jazz night, supervised by Herb Pilhofer, a top winner in the 1959 Collegiate Jazz festival at Notre Dame. Pilhofer plans to use eight original compositions by jazz writers from as many countries. Each composer will receive \$25 for the one performance. Their works will be recorded by Argo for a special LP on the Aquatennial.

All compositions must be submitted to Pilhofer before July 1. They can be sent to International Jazz Night, c/o *Down Beat*, 205 W. Monroe, Chicago 6, Ill. Material may not be returned unless a stamped self-addressed envelope is provided. Instrumentation to be used is trumpet, trombone, French horn, alto saxophone, tenor saxophone doubling flute, baritone, bass, guitar, piano, and drums. A piano score should be provided. Musicians will be provided by Local 73 in cooperation with the Performance Trust Fund.

Pilhofer is also scheduled to conduct a jazz workshop June 27-July 8 at the University of Minneapolis.

\*\*\*\*\*

## Deep Six

*Deep Six* is a linear-style composition utilizing counterpoint, fugue style, and free canonic effects. The main theme is 44 bars in length, with a somewhat unusual AABA form. The A section is based on a twelve bar blues progression in the key of E flat. An interesting tonal change occurs when the eight-bar B section is stated a major third higher, in the key of G.

Piano was deliberately omitted to avoid interference with the clarity of the contrapuntal and canonic effects. In the fugue sections, both the bass and drums are used as individual lines, creating a total of six voices participating in the fugue. *Deep Six* has been recorded on *Jazz in the Classroom* Vol. II, Berklee Records BLP 2, and this arrangement is printed by permission of the Berklee School.

Dick Wright is a native of Bremerton, Wash., and had played in high school and college dance groups before entering the service in 1953. In the Armed Forces, he was active as an arranger and instrumentalist. In 1958 he was awarded a *Down Beat* scholarship to the Berklee School of Music and will complete his studies there some time next year. He has been featured as an arranger and instrumentalist on *Jazz in the Classroom* volumes II and IV and has been a member of the Herb Pomeroy Orchestra since June, 1959.

\*\*\*\*\*



DEEP SIX

**TRUMPET**

Handwritten musical score for "The Rose Tree" in G major, 2/4 time. The score consists of eight staves. The first staff is the melody, and the second is the bass line. The third staff is a piano accompaniment. The fourth staff is a piano accompaniment. The fifth staff is a piano accompaniment. The sixth staff is a piano accompaniment. The seventh staff is a piano accompaniment. The eighth staff is a piano accompaniment. The score includes various musical notations such as notes, rests, and bar lines. The key signature is one sharp (F#) and the time signature is 2/4. The title "The Rose Tree" is written at the top right.

DESS-1X

TRUMBONE (BASS TRUMPET)

## DEEP SIX

**TENOR**

**DICK WRIGHT**

## DEEP SIX

**BASITONE**

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## AD LIB

(Continued from Page 10)

on the King label.

Blues singer **Jimmy Rushing** participated in **Frank DeVol's Freedomland** album for Columbia. Other voices in the set include **Jill Corey**, **Earl Wrightson**, **Richard Hayes**, and **Cliff Arquette** (Charley Weaver) . . . **Lonnie Johnson**, the blues singer and guitarist recently rediscovered in Philadelphia, has recorded for the Prestige-Bluesville label . . .

**Jean Goldkette**, 61-year-old name bandleader of the 1920s, has had so much success with his recent Camden LP that he is going on the road with a 14-piece band playing **Sy Oliver** arrangements . . . Another old-timer, **Glen Gray**, is recruiting sidemen to revive the Casa Loma Orchestra for a European tour . . . **Rocky Cole** (Collucio), pianist and vocalist with the **Alvino Rey** Band in 1946, recorded his first vocal album for Roulette. The songs were arranged and conducted by tenor saxophonist **Al Cohn**, who included **Zoot Sims** and **Frankie Socolow** on tenors, and **Steve Pearlman** on baritone saxophone in the accompanying band . . .

**Coleman Hawkins** renewed old friendships with bassist **Oscar Pettiford** and drummer **Kenny Clarke** at the Essen (Germany) Jazz festival . . . **Peter Chatman**, better known as **Memphis Slim**, will tour Britain in July . . . **Friedrich Gulda**, classical concert pianist, who had an engagement playing jazz at Birdland several years ago, is now appearing in recitals at the Bellas Artes in Mexico City . . . The American Negro revue, **Jazz Train**, is now playing in Berlin, billed as **Broadway Express 1960** . . . **Louis Armstrong** again has been booked for a Jazz Jamboree at Lewisohn Stadium on July 2.

The **Newport Youth Band** will play a short set at the beginning of all the Newport Jazz festival programs this year. It will be at the Atlantic City Steel Pier July 29-Aug. 4 . . . **St. John Terrell** will operate the Sterling Forest Music Circus at Tuxedo, N. Y., this year. He plans to establish a jazz seminar designed for young musicians, who will perform and discuss music with leading jazz exponents. The seminar will be in conjunction with the regular Sterling Forest season . . . Jazz flutist **Yusef Lateef** replaced **Philly Joe Jones** on the Lenny Bruce midnight show at Town hall, when the drummer canceled out . . . **Ahmed Abdul-Malik** presented an evening of Middle East music to the Birdland Monday night audience last month. He played jazz on the oud and the kanoun, as well as on the conventional bass. Working with him were **Calo Scott**, cello; **Walter Benton**, tenor saxophone; **Julian Priester**, trombone; **Richard Williams**, trumpet; **Bilal Abdul-Rahman**, darabeka (a Middle East drum), and

**Clarence Stroman**, conventional drums . . . The possible **Miles Davis-Sonny Stitt** alliance did not work out after several rehearsals together. At presstime, it was rumored that **J. J. Johnson** might drop his group and add his trombone to the Davis quintet . . . Pianist **Randy Weston** will take his quartet, which includes **Cecil Payne** on baritone saxophone, to Avaloch inn near Lenox, Mass., for 10 weeks . . . The Jazz Gallery has been presenting four one-act plays on Sundays and Mondays (the regular music groups are off on these nights). There has been musical entertainment during intermissions by the **Hal McKusick** Trio.

Guitarist **Kenny Burrell** composed a blueslike score as a background for the Actor's Studio production of *Boheekie Creek*, a play about the Louisiana swamp country. Director of the production was **Mark Rydell**, a former pianist with **Charley Ventura's** Band and now a TV dramatic producer and director . . . **Johnny Mandell** composed the score for the action drama documentary series *Turnpike* for TV.

## IN PERSON

Apollo theater—**AFRICAN HOLIDAY**, June 10-16; modern jazz show, June 17-23.

Arpeggio—**BOBBY SHORT**, until June 30.

Basin Street East—**BENNY GOODMAN** Orchestra, until June 30.

Birdland—**ILLINOIS JACQUET**, **J. J. JOHNSON** Quintet, **EDDIE (LOCKJAW) DAVIS** Trio, until June 22; **MAYNARD FERGUSON** Band, **JAMES MOODY**, June 23-July 6.

Central Plaza—**HENRY GOODWIN**, **CONRAD JANIS**, **EUGENE SEDRIC**, and others, Friday and Saturday nights.

Condon's—**EDDIE CONDON** Band with **BUCK CLAYTON**.

Copacabana—**BOBBY DARIN**, until June 22.

Embers—**SONNY DUNHAM** Quartet, **JAN AUGUST** Trio, until June 19; **JOHN JONES** Quartet, **YUGENE SMITH** Trio, June 20-July 31.

Gatsby's—**DAVE CAREY** Group, **VIVIAN GREENE**.

Half Note—**CANNONBALL ADDERLEY** Quintet, until June 26.

Hickory House—**MARIAN MCPARTLAND** Trio. Jazz Gallery—**JOHN COLTRANE** Quartet.

Metropole (Upstairs)—**LOUIS JORDAN** Group, until June 19.

Prelude—**BILLY TAYLOR** Trio.

Roosevelt hotel grill—**LEO REISMAN** Orchestra.

Roseland Dance City—**BUDDY BAIR** Band, until June 13; **DON GLASSER** Band, June 14-July 12.

Roundtable—**TEDDY WILSON** Trio, until July 2; **CLYDE MCCOY** Dixieland band, **TYREE GLENN** Quartet, July 4-30.

Jimmy Ryan's—**WILBUR DEPARIS** Band, indefinitely; **TONY PARENTI**, **ZUTTY SINGLETON**, Sunday nights.

Showplace—**CHARLIE MINGUS** Quintet.

Village Vanguard—**LAMBERT-HENDRICKS-ROSS**, until June 14.

Waldorf Starlight Roof—**COUNT BASIE** Band, the HI-LO'S, until June 23.

## BOSTON

Auditions are being held at Arlington Academy of Music for the three-year diploma course for advanced study in music theory as well as on major instruments. A number of \$300 scholarships will be given to students who qualify during the auditions . . . The Berklee School of Music's seven-week course, summer clinic in modern music, begins July 11 . . . Taking advantage of simultaneous appearances here by trumpeter **Howard McGhee** at Connelly's and **Dizzy Gillespie's** group at

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Storyville, John McClellan invited both to video tape a program for his *Jazz Scene* on WHDH-TV. A two-part African invention, *Cush*, was featured. Gillespie's group included **Teddy Stewart**, drums; **Leo Wright**, alto saxophone and flute; **Junior Mance**, piano, and **Richard Davis**, bass.

The manager of Storyville for 11 years, **Crawford Purnell**, will venture to bring jazz to the upper-cape area. With partner **Floyd Carr**, he had a May 27 opening at the 600-seat Keyboard lounge in Mattapoisett. Dizzy Gillespie had been booked tentatively for opening. Purnell is working to line up a string of jazz pianists for summer appearances, among them **Dave Brubeck**, **Ray Bryant**, **Teddy Wilson**, **Sir Charles Thompson**, and possibly **Mose Allison**. Local pianist **Rollins Griffith** will have the house band with top-flight local singing talent to alternate with the names . . . Harvard university's summer school director, **Dr. William Van Lennep**, has invited the **Rev. Norman O'Connor** to lecture on *Backgrounds in Jazz* for students at Sanders theater on July 25. **Varty Haroutunian's** Octet will be featured.

Bassist **Champ Jones** accompanied folk singer **Josh White** for a week at Storyville. Jones is a regular with the **Chip Harris Trio**, playing weekends at Hotel 128 in Dedham with **Paul Broadnax** on piano and Harris on tenor saxophone. Pianist **Steve Kuhn**, who had his own trio here and until recently traveled with trumpeter **Kenny Dorham's** group, has moved to the piano chair in saxophonist **John Coltrane's** group.

### MONTREAL

*Jazz from the Roof of Europe*, featuring Swedish jazzmen, has been switched from Tuesday nights to Friday nights on the CBC-FM network . . . **Jane Morgan** sang at the Salle Bonaventure room in the Queen Elizabeth hotel in May . . . **Ann Summers** and the **Nick Martin Band** are at the Edgewater hotel in suburban Pointe Claire.

Organist **Connie Marson** is currently at Lindy's . . . Singer **Billy Daniels**, married to a French-Canadian girl from Montreal, told the press he'd like to settle down here and send his two sons to McGill university . . . **Lyn Stevans'** trio is at the new Ballerina lounge downtown . . . **Oleatha** and the **Caldwells** are still at the Penthouse . . . **J. R. Montrose** was brought back for another three-nighter at the Little Vienna restaurant April 29-May 1 after his successful stay there a couple of weeks previous.

### CLEVELAND

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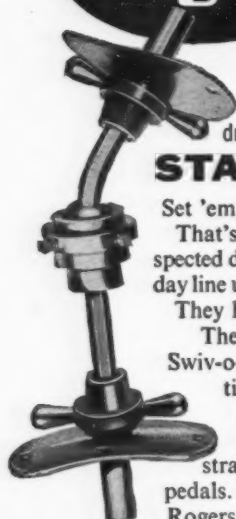
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flute, Clem DeRosa, percussion; Sam Donahue, sax;  
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sented their Golden Anniversary Jazz festival at the Music hall on May 8 to a large and receptive audience... **Count Basie** with vocalist **Joe Williams** and the **Lambert-Hendricks-Ross** group followed Armstrong into the hall the next Sunday... Nearby Hiram college offered the **George Shearing** Quintet in concert May 2... The **Ahmad Jamal** Trio tinkled its way through the evening of April 26 at the John Carroll university fieldhouse... **Harry James** and his new band were scheduled at the Aragon ballroom the end of May... WERE disc jockey **Bill Randle** presented a concert by **Odetta** at the WHK auditorium. Randle also is promoting the midwest premiere of the Newport Jazz festival film *Jazz on a Summer Day* June 11 at the Masonic hall.

Featured recently at the Theatrical grill have been the groups of **Clyde McCoy**, **Louis Jordan**, and **Peter Appleyard**. **Jonah Jones** was to swing into the grill the end of May for two weeks and be followed by **Roy Liberto** and **Cy Coleman**... Another radio station, **WJW**, the local NBC affiliate, has junked Top 40 programing in favor of soothing, enjoyable music. No jazz is proposed for the immediate future, but the new format is an improvement... A new jazz club, **Le Jazz Workshop**, has been created to fill the void left by the demise of **Jazz Ohio**. Meetings will be the first Sunday of the month in the Rose room of the Majestic hotel, with local groups spotlighted. The initial gathering was treated to the sounds of the **Jazz Speakers** Quintet and the **Jack Towne** Criers.

#### CHICAGO

The **Count Basie** Band operated out of Chicago for a week late in May. The boys in the band had a ready retort for anyone questioning them about a news item that a London club owner forbade his waitresses to socialize with the Basie men, either on or off the gig. It seems that during the trip, the musicians were caught up in the sub-royalty set and pre-wedding festivities and couldn't have cared less about waitresses. Even the Count himself was moved to produce a special jazz work for **Princess Margaret**, a Basie fan of long standing.

**Lenny Bruce**, who refers to himself as the most jazz-oriented in the comics, concluded his stand at the Tradewinds by showing a film of a jazz-filled program he produced... **Blue Note** owner **Frank Holzfiend** scouted the **Gerry Mulligan** Big Band in Birdland and is reportedly interested in bringing the unit into his club this summer... The **Chicago Urban League** has engaged **Finis Henderson**, brother of jazz singer **Bill Henderson**, as coordinator of its one-night jazz festival, to be staged in this city late in

August... The **Sid Lazard** television jazz show, first scheduled for May, has been shelved until September... **Vee-Jay Abner Records** Company exec **Ewert Abner** was the principal of a big three-day celebration culminating in a birthday party at the company club room. Letters, cards, telegrams, liquor, and gifts poured into the office from friends and fellow tradesmen... Here in Chicago, the announcement of the marriage of hometown playboy **Jackie Hayes** to **Dinah Washington** in New York is still a surprise item. Hayes is the publicist who left last year for New York to make good.

#### IN PERSON

Chez Paree—**EDDYE GORME**, **CORRETT MONICA**, and **CHICUITA & JOHNSON**, June 10-25.  
Cloister—**LARRY STORCH** and **SYLVIA SIMS**, until June 13. **MOREY AMSTERDAM** and **MEG MILES**, June 14-27.  
London House—**SKITCH HENDERSON**, until June 12. **JACK TEAGARDEN**, June 14-July 10. **Mister Kelly's**—**SHELLY BERMAN** and **ISOBEL ROBBINS**, until June 5. **MEL TORME** and **KAREN ANDERS & PEGGY HADLEY**, June 6-26.  
Sutherland Lounge—**RAMSEY LEWIS**, June 1-19. **MAX ROACH**, June 22-July 3.

#### LOS ANGELES

A Pasadena sorority reportedly coughed up \$4,000 to **Lou Robin's Concerts, Inc.**, for an afternoon of **Duke Ellington** and orchestra at the Pasadena civic auditorium May 29. The same night, **Duke** played a public dance at Los Angeles' Zenda ballroom.

**Terry Gibbs** and manager **George Greif** took over operation of the Casino ballroom in Avalon on Catalina Island for the summer tourist season. Their tab: \$15,000. If all goes well this year, they have an option to run the place again in 1961. The move is considered a risky undertaking at best, as the Casino has been losing money for years. Not enough dancers.

**Hal Lederman's** second annual Los Angeles jazz festival at the Hollywood Bowl June 17 and 18 now lines up as follows: Friday the 17th—**Miles Davis** Quintet; **Jimmy Witherspoon**; **Gerry Mulligan's** big band; the **Stan Kenton** Orchestra; the **Steve Allen** All-Stars (Allen, piano and master of ceremonies; **Terry Gibbs**, vibes; **Gus Bivona**, clarinet; **Morty Corb**, bass; **Dale Anderson**, congas; **Jack Sperling**, drums) and the **L.A. Jazz Greats** (**Art Pepper**, **Frank Rosolino**, **Teddy Edwards**, **Pete Jolly** set so far). The group will be a representative combo of west coasters and will perform a Los Angeles jazz suite composed by **Howard Lucraft**. Saturday afternoon—**Terry Gibbs' big band**; the **Joe Castro** Trio; the **Les McCann** Trio; the **Gospel Pearls** choral group, and a small combo competition between new jazz groups. \$1.50 general admission. Saturday night—**Duke Ellington's** orchestra; **Horace Silver** Quintet; **Art Blakey's Jazz Messengers**; **Sarah Vaughan**; the **Four Freshmen**, and the



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Beverly Cavern—TEDDY BUCKNER Band.

Cloister—RAY CHARLES, opens July 27.

Cocoanut Grove—NAT COLE, until June 16;

KINGSTON Trio, opens June 17 for two weeks.

Crescendo—COUNT BASIE Band, opens in July.

Dragonwyck (Pasadena) — CHARLIE LLOYD Quartet, weekends.

Drift Inn (Malibu) — BUD SHANK Quartet, weekends.

Fiesta Inn (East Los Angeles)—PACIFIC JAZZ Quartet, Sundays from 5 p.m.

Hillcrest—WALT DICKERSON'S Eastern Jazz Quartet.

Jimmie Diamond's (San Bernardino) — EDGAR HAYES, piano.

Joe Kirkwood's — BOBBY TROUP, piano;

CHUCK BERGHOFFER, bass; KENNY HUME, drums.

La Mex (Malibu)—BETTY BRYANT, piano.

Lighthouse (Hermosa Beach)—HOWARD RUMSEY'S All-Stars, nightly except Mondays and Tuesdays;

BOB COOPER Quartet, Mondays, Tuesdays.

Marineland (Palos Verdes) — RAY BAUDUC Dixielanders.

Melody room—HENRI ROSE Trio.

New Troubador—BILLY HIGGINS Quintet.

Regency—HIRSH HAMEL'S all-stars, Sundays from 4 p.m.

Renegade (West Los Angeles) — FORREST WESTBROOK, piano, BILL PLUMMER, bass,

Tuesdays through Sundays; name jazz groups weekends.

Renaissance—HORACE SILVER, opens June 17;

PAUL HORN Quintet, Fridays and Saturdays.

Sanbah (East Hollywood) — RED GARLAND Trio;

JACKIE CAIN, ROY KRAL, open June 15;

MARK MURPHY, opens July 13 for three weeks; jam sessions Tuesday nights.

Sundown—TERRY GIBBS Band, Tuesday nights.

The Bit—LES McCANN, piano; LEROY VIN-

NEGAR, bass; RON JEFFERSON, drums.

Troubador (La Cienega)—RAPHMAT JAMAL Quartet, nightly except Mondays;

BILL PICKINS Trio, Mondays.

Wind and Sea (Santa Monica)—BILL BEAU Trio, Thursdays through Mondays; Sunday

afternoon jam sessions.

Wonderbowl (Downey)—GENE BOLEN Band.

Zebra lounge—DEXTER GORDON Sextet.

Zucca's (Pasadena)—ROSY McHARGUE Band.

### SAN FRANCISCO

Teddy Wilson will make his first west coast night-club appearance within memory of living man on Sept. 6 when he opens at the Black Hawk for three weeks. Ahmad Jamal is supposed to follow Wilson with a week-and-a-half gig opening Sept. 20, but twice previously Jamal canceled out of Black Hawk bookings, so local fans are skeptical . . .

Sarah Vaughan and the Four Freshmen are set for a June 17 gig at the Civic Auditorium . . . Drummer Ray Fisher joined the Allen Smith-Brew Moore-Harold Wiley group at the Tropics. He replaces Bud Glenn. Eddie Kahn remains on bass and Cedric Heywood on piano . . . Burt Bales is home from the hospital after an operation on his injured leg . . . Ellis Horne is now the clarinetist with Kid Ory at On-the-Levee, replacing Bill Napier, who has joined Bob Scobey.

Frankie Carle recorded an LP for RCA Victor at the Mark Hopkins in May with Cappy Lewis, Ronnie Lang, and Howard Roberts . . . The Monterey Jazz festival manager, Jimmy Lyons, has hired Pat Henry for an engagement at Lyon's Monterey club, the Pied Piper. Miss Henry is a Hollywood singer . . . Drummer Herb Barman has written the music for an Actor's Workshop presen-

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tation of *The Marriage of Mr. Mississippi* . . . **Pony Poindexter** flew to New York to record with **Jon Hendricks** . . . Saxophonist **Bob Ferreira** is leading a quartet at the 2-C's on Mission St. with **Merill Hoover** on piano . . . **Smiley Winters** is now on drums with **Joe Albany** at the Green Dragon . . . **Cannonball Adderley's** Quintet opened to turn-away crowds for his May engagement at the Jazz Workshop . . . **Barry Harris** recorded an LP for Riverside while there with Adderley . . . **Bull Reuther** is set to return to San Francisco this summer to join **Johnny Cooper** at the Matador.

**Oscar Peterson** did a one-nighter in Carmel at the Sunset Auditorium after his Black Hawk month and recorded it for Verve . . . **Marin Junior** college, under the leadership of **Tom Chestnutt**, had a college jazz festival May 12-14 with more than a dozen bands participating . . . The Monterey Peninsula college held a collegiate jazz band competition May 30 with entries from a dozen colleges in the state . . . **Ben Hodes** is leading a group weekends at Pier 23 with **Omar Tanguay** on valve trombone and **John Baker** on piano . . . Vibist **Dick Salzman** and guitarist **Joe Puleo** are at the Crocodile . . . **Andre Previn** did a one-nighter with the San Francisco Symphony Orchestra and **Johnny Green** in mid-May before leaving for Europe on June 5.



## Music News from Coast to Coast

# DOWN BEAT

## 10 Years Ago

On the Cover: June Christy and Stan Kenton . . . **Headline:** Diz May Drop Band; No Jobs . . . **Charlie Barnett's** band now up to 14 pieces . . . **Big Buddy Rich** band into Birdland following N.Y. Paramount date . . . **Cocky Bill Farrell** says, "Eckstine has a crooner quality. I sing like a man." . . . The **Charlie Shavers-Louis Bellson-Terry Gibbs** all-star combo joins **Tommy Dorsey** . . . **Decca** and **Columbia** expected to issue 45-rpm discs by autumn . . . **Kirby Stone** lays his success to TV exposure . . . **Count Basie** goes back to **Columbia** . . . **Johnny Mercer** on disc jockeys: "They select the songs for the public and they also decide which songs shall become hits." . . . **Art Mooney** has given up the banjo and gone back to music, says **John S. Wilson** . . . **Veteran blues singer, Chippie Hill**, killed in Harlem auto accident . . . **Top record:** **Billie Holiday, God Bless the Child; Am I Blue?** (Columbia 38792). **Mildred Bailey** picks her own favorite record as *Don't Take Your Love from Me* first released by **Columbia** about 1940 . . . **Maynard Ferguson** will head his new band this summer.

## 25 Years Ago

**Headline:** Britain Blames A.F. of M. For Lockout. The British said a reprisal policy regretfully was adopted. The British ministry's deliberate about-face, resulting in its decision to bar all American bands, came only as a result of the recent activities of the U.S. immigration authorities, who have for the first time supported the AFM desire to keep out U.S. bands . . . The English musicians union said that over the last 10 years, 100 American bands have been allowed into England and have earned about \$5,000,000. In contrast, not a single British band has been allowed to play in America despite repeated offers from New York bookers.

**John Hammond** writes that **Ray Noble's** orchestra is the musical fizzle of the season. His band, **Hammond** says, is a curious hybrid of good and bad musicians . . . **Song pluggers** rub **Kay Kyser** the wrong way. "I've got my own manuscript paper," the leader says. "I don't want any baseball tickets. And I'm plenty able to pay for my own dinner." **Kyser** appealed to the boys to conduct their efforts more like a legitimate business instead of a racket.

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## AND HIS LEBLANC CLARINET

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Blazing his way to new heights of creative expression is this truly dedicated musician, Pete Fountain. Pete and his Leblanc Clarinet . . . the Toast of old New Orleans, the featured artist on Coral Records, the idol of TV . . . now packing 'em in. The intimate spots on Bourbon street sparkle with his beat, his musical expression so rich, so full of color. Pete Fountain is as fantastic a personality as he is terrific a musician! Those who know him, love him. Music is his life! The Clarinet is his life!

It takes a fantastic instrument to respond to the artistry of a Pete Fountain. Leblanc helps to produce the beautiful tones, the fluent ideas, and phenomenal expression. Pete plays a Leblanc, of course, as do countless artists in the Wonderful World of Music.

# LEBLANC



I would like to stress the importance of the artistic value of the instruments, as we would not forget that, above all, a musical instrument owes its superiority to its technical qualities, emission, sonority and tuning. Anything else is merely of the commercial and fictitious domain, and often fails, in spite of the facilities with which it may be seasoned, of lasting very long."

LEON LEBLANC.  
1st Prize, Paris Conservatory — President, Leblanc, Paris.



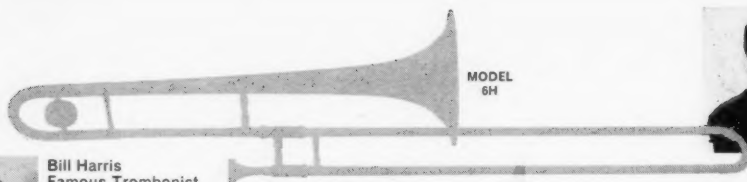
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6H



Morty Bullman  
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Bill Harris  
Famous Trombonist  
and Band Leader



MODEL  
10H

Murray McEachern  
West Coast  
Recording Artist



Stu Sanders  
Outstanding  
Detroit  
Trombonist

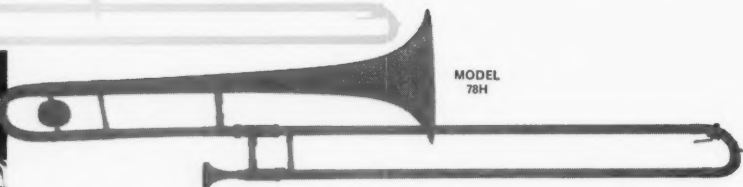


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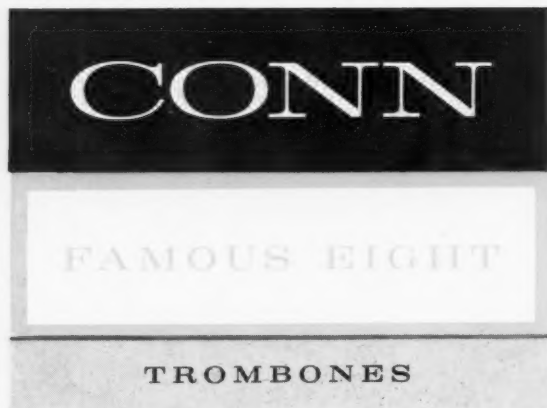
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Al Chase  
1st Trombonist  
Detroit Symphony



MODEL  
78H

## THE KIND OF TONE IS YOUR BUSINESS!

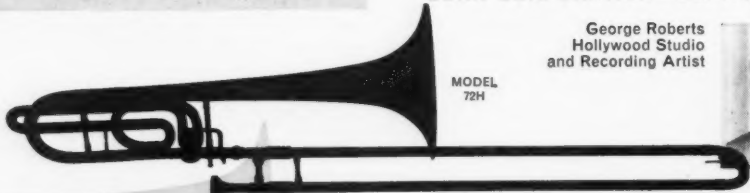


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MODEL  
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George Roberts  
Hollywood Studio  
and Recording Artist

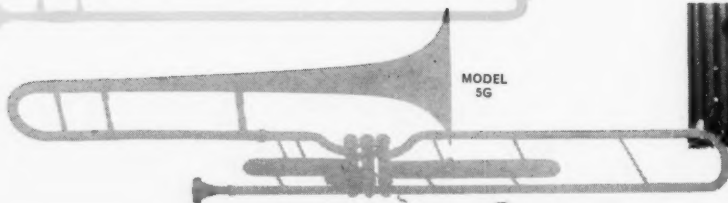


MODEL  
88H

Buck Monari  
West Coast  
Recording Artist



Lewis Van Haney  
Trombonist, New York  
Philharmonic



MODEL  
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